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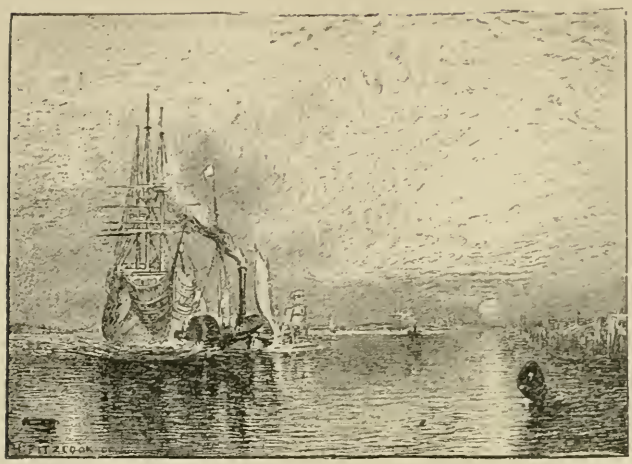

No 524 2 ft. 11¼ in. × 3 ft. 11¼ in.

THE "FIGHTING TÉMÉRAIRE." SUNSET. (*See p.* 62.)

No. 508. 4 ft. 3 in. × 6 ft. 7 in.

ULYSSES DERIDING POLYPHEMUS. SUNRISE. (*See p.* 64.)

*Frontispiece.*

*A COMPLETE*

# ILLUSTRATED CATALOGUE

TO THE

# National Gallery.

WITH NOTES BY

HENRY BLACKBURN,

EDITOR OF "ACADEMY NOTES," AUTHOR OF "ARTISTS AND ARABS," ETC. ETC.

No. 182, p. 76.

*TWO HUNDRED AND FORTY-TWO ILLUSTRATIONS.*

London:

CHATTO AND WINDUS, PICCADILLY.

1879.

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4301

*** *The INDEX to Painters of FOREIGN SCHOOLS will be found at the end of this Volume.*

# PREFACE.

THE purpose of this book (the first of a series) is identical with that of "ACADEMY NOTES," viz. to form "a supplement to the Official Catalogue which should be descriptive rather than critical;" and give, by the most direct method, a knowledge of the contents of the National Gallery.

It may be that the publication of this and similar "NOTES," both at home and abroad, will lead to a familiarity with the contents of public galleries hitherto unknown; for PICTORIAL NOTES, however slight, leave an impression on the mind which words are powerless to convey, and the pencil, "speaking the tongue of every land," thus becomes a powerful teacher.

Of the contents of this first part, little need be said. *Every picture* in the first eight rooms is mentioned; and, as far as possible, *in its order on the walls.* The titles and descriptions have been taken for the most part from the pictures themselves' or from the Official Catalogue, which no student should be without.

In the illustrations the principal aim has been to record the composition of pictures for the use of students, and for reference by those who cannot visit the National Gallery. The engravings are produced by the Typographic Etching Company.

The second part, comprising the OLD MASTERS and all the pictures of FOREIGN SCHOOLS, is in active preparation.

*July* 1877.

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GENERAL PLAN

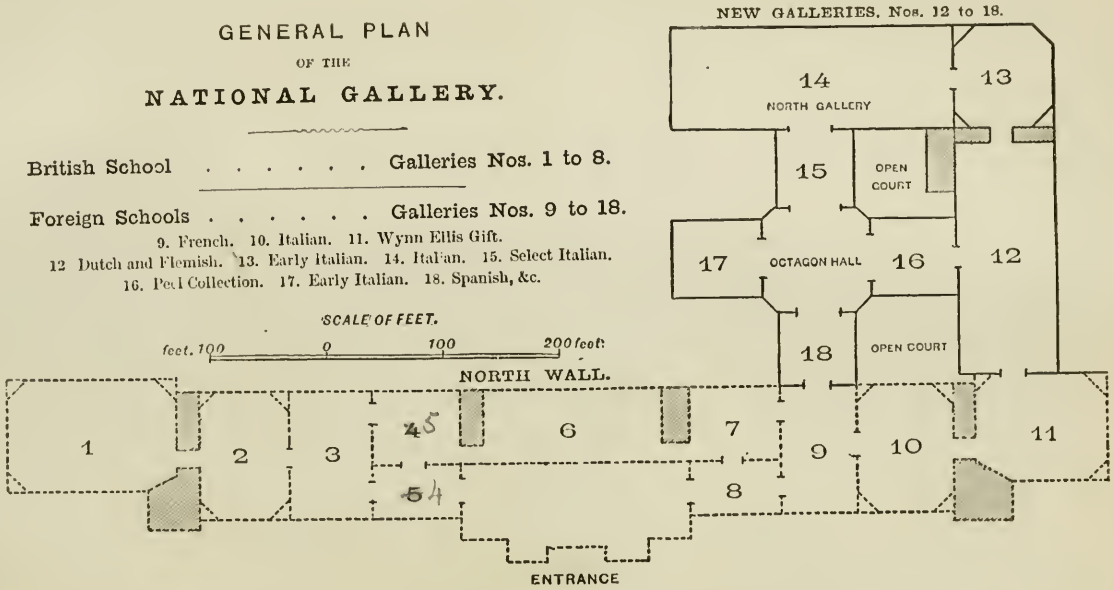
OF THE

# NATIONAL GALLERY.

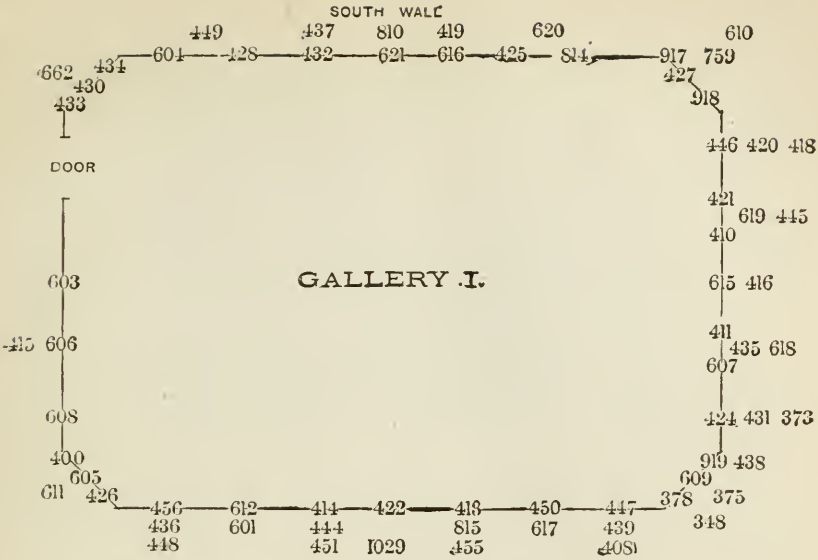
British School . . . . . Galleries Nos. 1 to 8.

Foreign Schools . . . . . Galleries Nos. 9 to 18.

9. French. 10. Italian. 11. Wynn Ellis Gift.
12 Dutch and Flemish. 13. Early Italian. 14. Italian. 15. Select Italian.
16. Peel Collection. 17. Early Italian. 18. Spanish, &c.




*The Galleries are open free on Mondays, Tuesdays, Wednesdays, and Saturdays; on Thursdays and Fridays to students only.*
*(Closed in October.)*




**Gallery I.—British School. Period, 1830 to the Present Time.**

No. 430. 3 ft. 5½ in. × 4 ft. 6 in.

Entering the galleries by the staircase on the *left hand*, and passing to the extreme western room (see general plan on opposite page), we find the principal positions occupied thus. On the south wall is Rosa Bonheur's "*Horse Fair;*" on the west, Frith's "*Derby Day;*" on the north, Maclise's "*Hamlet;*" and the east wall is entirely occupied by

works of Landseer; "*Shoeing the Bay Mare*" being in the centre. In this large room are arranged the most modern works in the National Gallery, being principally bequests to the nation by Robert Vernon and Jacob Bell.

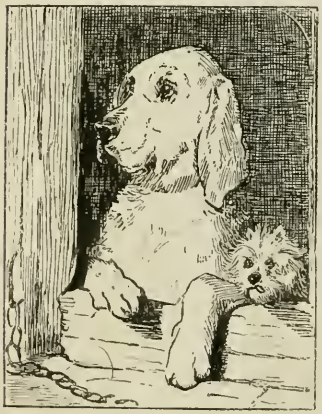
Commencing on the left hand of the doorway, and taking the pictures in their order on the walls, the first to notice is the large painting sketched at the head of this chapter—

**430.** "*Dr. Johnson in the Ante-room of Lord Chesterfield;*" waiting for an audience, 1748. E. M. WARD, R.A. R.A. 1845. **Vn.***

"Seven years, my lord, have now passed since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work (the dictionary) through difficulties of which it is useless to complain, and have brought it at last to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favour."—Boswell's *Life of Johnson.*

There are three other pictures by Ward in this room (Nos. 432, 616, and 431), historically interesting for the details of costume and manners of the time.

Next are three *genre* pictures by PENRY WILLIAMS—



No. 604. 2 ft. 11½ in. × 2 ft. 3½ in.

**433.** "*Italian Girl with Tambourine.*" 1 ft. 7½ × 1 ft. 4. **Vn.**

**434.** "*Italian Peasants resting by the Roadside.*" 1 ft. 7½ in. × 1 ft. 4 in. **Vn.**

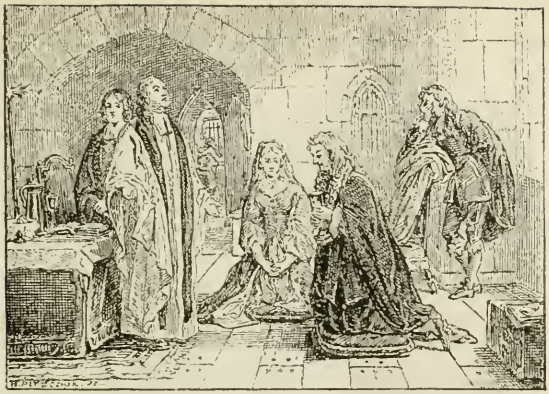
**662.** "*Neapolitan Peasants resting at a Fountain.*" 3 ft. 5½ in. × 5 ft. The latter painted in Rome in 1859. Bequeathed by Mrs. Huskisson.

**604.** "*Dignity and Impudence.*" Sir E. LANDSEER. B.I. 1839. Portrait of an old bloodhound of the Duke of Grafton's breed. Bequeathed by Jacob Bell.

* EXPLANATION.—The letters "R.A.," "B.I.," or "S.B.A.," with a date, indicate the year of exhibition in the Royal Academy, British Institution, or Society of British Artists. "**Vn.**" indicates that it formed part of the "Vernon Collection" lately removed from South Kensington.

The position of *every picture* is marked on the plans at the head of each chapter.

The dimensions are given "sight size;" not reckoning canvas under frame. The *height* is given *first* in all cases.



No. 449. 3 ft. 7½ in. × 5 ft. 2 in.

**449.** "*Dr. Tillotson administering the Sacrament to Lord William Russell at the Tower*," the day previous to his execution; his wife, Lady Russell, is kneeling beside him. A. JOHNSTON. R.A. 1845. **Vn.**

M. Taine, in his 'Notes on England,' points to this picture as a fair representation of "the English School."

No. 428. 2 ft. 8½ in. × 3 ft. 6½ in.

**428.** "*Country Cousins.*" R. REDGRAVE, R.A. R.A. 1845. **Vn.**

Two ladies and a gentleman at breakfast; country cousins and country dog introduced. The colour and costumes in this picture are exceptionally gay.

**437.** "*The Fisherman's Home.*" F. Danby. 2 ft. 6 in. × 3 ft. 6 in.

A promontory on a lake in rich glow of sunrise. The only work by this artist. Exhibited in 1846. **Vn.**

No. 432. 4 ft. 3 in. × 6 ft. 2 in.

**432.** "*The South Sea Bubble.*" A scene in Change Alley in 1720. E. M. Ward, R.A. R.A. 1847. **Vn.**

"The earth hath bubbles as the water hath ;
And these are of them."

In the centre of this wall is—

No. 621. 3 ft. 11 in. × 8 ft. 2½ in.

**621.** "*The Horse Fair.*" Rosalie Bonheur. Painted 1848.

A replica of the larger, well-known picture of the same subject. Our sketch is made by permission of Messrs. Pilgeram and Lefèvre, the proprietors of the copyright. Bequeathed by Jacob Bell.

Above the foregoing is another picture by a French artist—

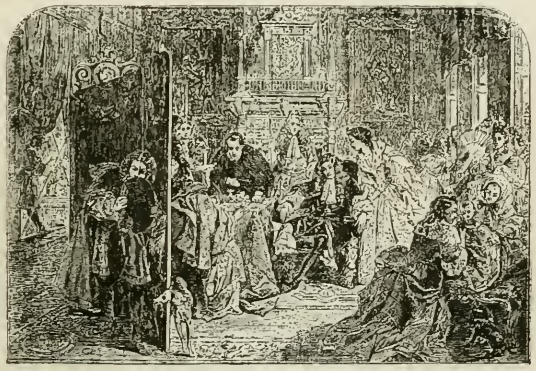
**810.** "*Pardon Day in Brittany.*" C. Poussin. 4 ft. 10 in. × 10 ft. 9 in.

Representing an encampment outside the town of Guingamp, on the occasion of the annual Fête, or "Pardon," of *Bon Secours.* A crowded canvas noticeable for some wonderfully characteristic faces, and varieties of caps and costumes. Painted in 1851. Presented by E. Lofft.

No. 419. 2 ft. 10 in. × 3 ft. 7 in.

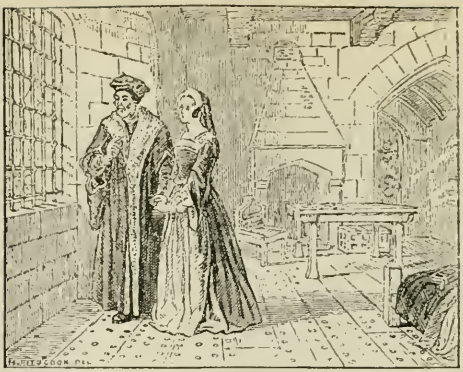
**419.** "*Showery Weather.*" F. R. Lee, R.A. B.I. 1834. **Vn.**

An effect of sunrise on the sea; horses pulling a cart with nets over the sandhills. The three other landscapes by this artist are near at hand; Nos. 418, 619, 620.



No. 616. 3 ft. 11½ in. × 5 ft. 11½ in.

**616.** "*James II. in his Palace at Whitehall;*" receiving the news of the landing of the Prince of Orange in 1688. E. M. Ward, R.A. R.A. 1850. Bequeathed by Jacob Bell.



No. 425. 2 ft. 9½ in. × 3 ft. 7½ in.

**425.** "*Sir Thomas More and his Daughter;*" observing from the prison window the monks going to execution. Sir Thomas More was beheaded in 1535. J. R. HERBERT, R.A. R.A. 1844. **Vn.**

**620.** "*A River Scene.*" F. R. LEE, R.A.
4 ft. 1½ in. × 5 ft. 11½ in. R.A. 1855. Bequeathed by Jacob Bell.
The cattle in this picture are painted by T. S. Cooper, R.A.

**814.** "*Dutch Shipping and Boats in a Calm;*" near Dort. P. J. CLAYS, of Brussels. 1 ft. 11½ in. × 2 ft. 9 in.
Painted in 1863. Bequeathed by J. M. Parsons.
See also No. 815, on the north wall, by the same artist.

The principal picture in the south-west corner of the room is—

No. 427. 2 ft. × 3 ft. 11 in.

**427.** "*A Dame's School.*" T. WEBSTER, R.A. R.A. 1845. **Vn.**
See also his other picture, in the opposite corner, No. 426, "*Going into School,*" sketched on p. 23.

On either side of the "*Dame's School*" are two of four pictures by T. S. Good—

**917.** "*No News;*" a carefully painted cabinet picture; and—

**918.** "*Fisherman with a Gun;*" a coast scene near Berwick.
1 ft. 3 in. × 1 ft. 5 in.
R.A. 1832.

The above were bequeathed by the painter's widow in 1874. His other works, Nos. 919 and 378, are in this room.

No. 917. 1 ft. 9 in. × 1 ft. 5 in.

Above the foregoing is—

**759.** "*The Remorse of Judas.*" E. Armitage, R.A. Four figures, half-length, life-size.
4 ft. 2 in. × 6 ft. 7 in. R.A. 1866. Presented by the painter.

**610.** "*Bloodhounds and Pups.*" Charles Landseer, R.A.
2 ft. 3½ in. × 2 ft. 11½ in. B.I. 1839. Bequeathed by Jacob Bell.

The three other works by C. Landseer, Nos. 408, 611, and 612, are also in this room.

**446.** "*The Pride of the Village.*" J. C. Horsley, R.A.
R.A. 1839. **Vn.**

"She never mentioned her lover's name, but would lay her head on her mother's bosom and weep in silence. In this way she was seated between her parents one Sunday afternoon; the lattice was thrown open, and the soft air that stole in brought with it the fragrance of the clustering honeysuckle which her own hands had trained round the window."—Washington Irving's *Sketch-book.*

No. 446. 2 ft. 4½ in. × 2 ft. ½ in.

**420.** "*The Stepping Stones.*" W. F. Witherington.
2 ft. ½ in. × 2 ft. 5½ in. **Vn.**

Landscape, with woman and child crossing a brook; his other picture, No. 421, is sketched on next page.

**418.** "*The Cover Side.*" F. R. Lee, R.A.
1 ft. 7 in. × 1 ft. 3½ in. B.I. 1834. **Vn.**

Painted in 1839; the dogs, figures, and game sketched by Sir E. Landseer.

No. 421. 1 ft. 5 in. × 1 ft. 2 in.

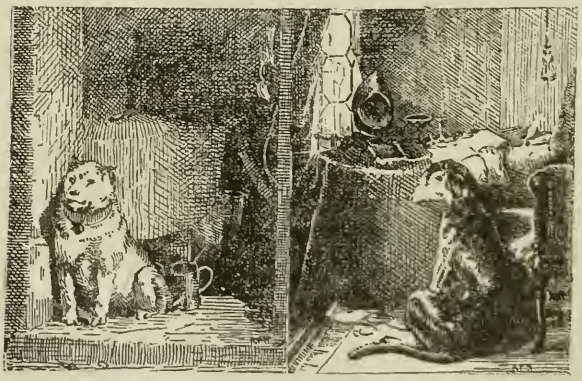
**421.** "*The Hop Garland.*" W. F. Witherington.
R.A. 1843. **Vn.**

**619.** "*Evening in the Meadows.*" F. R. Lee, R.A.
3 ft. 1½ in. × 4 ft. 3½ in. R.A. 1854. Bequeathed by Jacob Bell.

The cattle in the stream are painted by T. S. Cooper, R.A.

**445.** "*Amoret, Æmylia, and Prince Arthur,*" in the cottage of Sclaunder (Slander). F. R. Pickersgill, R.A.
1 ft. 11 in. × 2 ft. 10½ in. R.A. 1845. **Vn.**

See Spenser's 'Faerie Queene.'



No. 410. Each 1 ft. 6 in. × 1 ft. 1½ in.

**410.** "*Low Life—High Life.*" Sir E. Landseer. B.I. 1831. **Vn.**

Above Frith's "*Derby Day*," appropriately seated in a chair at the head of his own gallery, is an interesting life-size portrait of the founder of the Vernon collection, who died May 22, 1849.

**416.** "*Portrait of Robert Vernon.*" H. W. PICKERSGILL. Painted 1846. 4 ft. 8 in. × 3 ft. 8 in. **Vn.**

No. 615. 3 ft. 3¼ in. × 7 ft. 3½ in.

**615.** "*The Derby Day.*" W. P. FRITH, R.A. R.A. 1858.

This picture is well seen in its present place of honour, looking rather black in the shadows, and already becoming old-fashioned in the costumes of twenty years ago. Sketched by permission of Messrs. Pilgeram and Lefèvre, the owners of the copyright. Bequeathed by Jacob Bell.

**411.** "*Highland Music.*" Sir E. LANDSEER. 1 ft. 6½ in. × 1 ft. 11½ in. B.I. 1830. **Vn.**

An old Highlander playing on the bagpipes to five dogs.

**607.** "*Highland Dogs.*" Sir E. LANDSEER. 1 ft. 4½ in. × 1 ft. 9 in.

Sketch for the frontispiece to Scrope's 'Deer-stalking,' published in 1839. Bequeathed by Jacob Bell.

**435.** "*Farmyard—Milking Time.*" T. S. COOPER, R.A. 3 ft. 1½ in. × 4 ft. 4 in. R.A. 1834. **Vn.**

A large landscape, painted near Canterbury; contrasting curiously with Landseer's treatment of the same subject, in the "*Maid and the Magpie.*" See also No. 436, by the same artist, on the north wall (p. 22).

**424.** "*Interior of a Jewish Synagogue at the Time of the Reading of the Law.*" S. A. HART, R.A. Painted 1830. 3 ft. 8 in. × 2 ft. 1½ in. **Vn.**

No. 618. 2 ft. 3½ in. × 3 ft. 11 in.

**618.** "*The Foundling.*" G. B. O'Neill. R.A. 1852.
Parish guardians examining a child found in the streets.
Bequeathed by Jacob Bell.

**431.** "*The Disgrace of Lord Clarendon,*" after his last interview with the king at Whitehall Palace, 1667. E. M. Ward, R.A.
1 ft. 9 in. × 2 ft. 4½ in. R.A. 1846. **Vn.**

Lord Clarendon is descending the garden steps; the retiring figure in the middle distance, of which the back only is seen, represents the king, Charles II. Various courtiers, amongst whom is conspicuous Lady Castlemaine, in the balcony, are exulting in the disgrace of the fallen minister.—Pepys' *Diary.*

This is a sketch for the picture in Lord Northwick's collection.

**373.** "*Tartar Robbers Dividing their Spoil.*" Sir W. Allan.
3 ft. ½ in. × 1 ft. 8¾ in. R.A. 1817. **Vn.**

Sir W. Allan was a Royal Academician, and fellow student of Wilkie.

The most prominent picture here is the "*Maid and Magpie,*" which we have sketched, on the next page, by permission of Messrs. Graves and Co., the owners of the copyright. On the left of it are two small works—

**919.** "*Study of a Boy;*" seated at a table. T. S. Good. 11½ in. × 9½ in.
Bequeathed by the painter's widow in 1874.

**438.** "*Wood Cutters;*" men felling timber in Windsor Forest. John Linnell. 9½ in. × 1 ft. 3 in. **Vn.**

No. 439, by the same artist, is sketched on p. 18.

No. 609. 5 ft. 8¼ in. × 4 ft. 11¼ in.

**609.** "*The Maid and the Magpie.*" Sir E. LANDSEER. R.A. 1858.

The story of the pretty milkmaid and the magpie that stole the spoon, familiar to us in print and story; also in Rossini's opera of the 'Gazza Ladra.' Bequeathed by Jacob Bell.

Above is—

**375.** "*First Conference between the Spaniards and Peruvians*, 1531." H. P. BRIGGS. 4 ft. 9 in. × 6 ft. 5 in. R.A. 1826. **Vn.**

**378.** "*The Newspaper;*" interior of a cottage, man reading. T. S. GOOD. 9½ in. × 7½ in. **Vn.**

**348.** "*View on the Coast of Holland;*" fishing-boats off the shore. Sir A. W. CALLCOTT.* 6½ in. × 9½ in. **Vn.**

Next, on the line, is—

**447.** "*Dutch Boats in a Calm.*" E. W. COOKE, R.A. 1 ft. 4½ in. × 2 ft. 3 in. B.I. 1844. **Vn.**

See also No. 448, on the same wall.

* "Supposed to be a copy from a work by a Dutch master."—*Official Catalogue.*

No. 439. 1 ft. 2½ in. × 1 ft. 6 in.

**439.** "*The Windmill.*" JOHN LINNELL. R.A. 1847. **Vn.**

Our sketch suggests a much larger picture than the original.

**408.** "*Clarissa Harlowe in the Spunging House.*" C. LANDSEER, R.A. 1 ft. 10½ in. × 1 ft. 6½ in. S.B.A. 1833. **Vn.**

"In a homely bedroom, kneeling in prayer before an open Bible. The drawing of a gibbet on the wall, and some other indications, clearly shew the rude nature of the ordinary occupants of the room."—Richardson's *Clarissa Harlowe.*

No. 450. 3 ft. 4 in. × 5 ft. 7 in.

**450.** "*A Village Holiday*" of the olden time. F. GOODALL, R.A. R.A. 1847. **Vn.**

The other work by this artist, No. 451, is on the same wall.

617. "*Bibliomania.*" W. Douglas, R.S.A. 2 ft. 10 in. × 4 ft. 2 in.

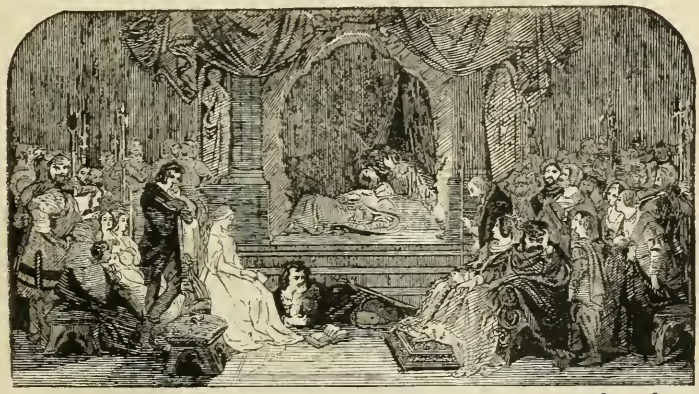
Interior of an old bookseller's shop; "Bibliomaniac conversing with Bibliopole." Painted 1852. Bequeathed by Jacob Bell.

No. 413. 2 ft. 10 in. × 4 ft. 4 in.

413. "*Peace.*" Sir E. Landseer. **Vn.**

(*See companion picture on next page.*)

In the centre of the north wall, well preserved under plate glass, is the popular picture—



No. 422. 5 ft. × 9 ft.

422. "*The Play Scene in Hamlet.*" D. Maclise. R.A. 1842. **Vn.**

"There is a play to-night before the king;
One scene of it comes near the circumstance
Which I have told thee of my father's death."—*Hamlet.*

Maclise was an exhibitor in the Royal Academy in 1829, when only nineteen years of age; he was made an R.A. in 1840, when he exhibited "*Malvolio and the Countess,*" the picture sketched on p. 25.

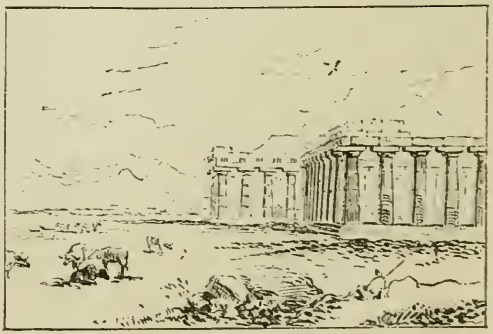
His cartoons for the decoration of the Houses of Parliament can be seen at Westminster on Saturdays.

No. 414. 2 ft. 10 in. × 4 ft. 4 in.

**414.** "*War.*" Sir E. Landseer. **Vn.**

"*Peace*" and "*War*" were exhibited in the Royal Academy in 1846. The scene of the first is the coast near Dover. They are sketched by permission of Messrs. Graves and Co., the owners of the copyright.

Above Maclise's "*Hamlet*" is a large classical landscape, added to the National Gallery in February 1877.



No. 1029. 4 ft. 10 in. × 7 ft. 10 in.

**1029.** "*The Temple of Pæstum.*" William Linton.

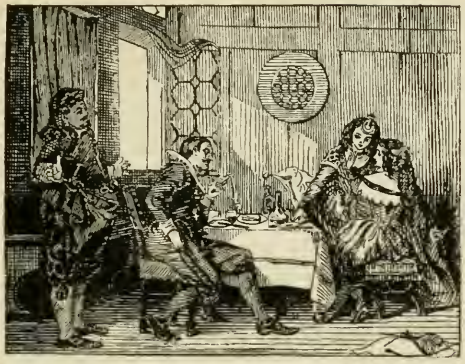
Bequeathed by the painter, 1876.

Above Landseer's "*Peace*" is an interesting sea-piece by a Belgian painter—

**815.** "*Dutch Boats lying in the Roads of Flushing.*" P. J. Clays. 2 ft. 5 in. × 3 ft. 7 in. Painted 1870. Bequeathed by J. M. Parsons.

**455.** "*A Capuchin Friar.*" E. V. Rippingille. Study of a head in profile. 2 ft. 3 in. × 1 ft. 11 in. **Vn.**

Above Landseer's "*War*" are—



No. 444. 2 ft. 10 in. × 3 ft. 8 in.

**444.** "*Scene from 'Le Diable Boiteux.'*" A. L. Egg. R.A. 1844. **Vn.**

"Patricio and his two friends having breakfasted at a tavern, called for the reckoning, which amounted to fifty reals. As he had but thirty in his purse, he was forced to leave in pawn his rosary," &c.—Le Sage's *Devil on Two Sticks.*

**451.** "*The Tired Soldier,*" resting at a roadside well. F. Goodall, R.A. 2 ft. 3½ in. × 3 ft. R.A. 1842. **Vn.**

No. 612. 3 ft. 3½ in. × 4 ft. 1½ in.

**612.** "*The Sacking of Basing House.*" C. Landseer. R.A. 1836.

"Basing House, in Hampshire, was stormed by Cromwell's soldiers on the morning of the 8th October 1645. The rooms and chambers in both houses, completely furnished, afforded the soldiers gallant pillage."—*Cromwelliana.*

Bequeathed by Jacob Bell.

**601.** "*Geraldine;*" a lady at her toilet; standing, half-length figure, life-size. Sir W. Boxall, R.A.

3 ft. 9 in. × 2 ft. 8½ in. R.A. 1850. Presented by John Kenyon.

**448.** "*The Boat-house;*" a coast sketch. E. W. Cooke, R.A.
1 ft. 4½ in. × 1 ft. 8½ in. **Vn.**

No. 436. 1 ft. 11½ in. × 2 ft. 11½ in.

**436.** "*Cattle, early morning.*" T. S. Cooper, R.A.
The Cumberland hills, mist clearing off. R.A. 1847. **Vn.**

No. 456. 2 ft. 6 in. × 3 ft. 2 in.

**456.** "*Council of War at Courtray.*" L. Haghe. Water-colour drawing; dated 1839. **Vn.**

**605.** "*The Defeat of Comus.*" Sir E. Landseer. 2 ft. 10 × 5 ft. 6 in.

Group of figures in a wood; women with the heads of beasts. A sketch painted for the Queen in 1843 for a fresco in the summer-house of the garden of Buckingham Palace. Bequeathed by Jacob Bell.

**426.** "*Going into School;*" also called "*The Truant.*" T. WEBSTER, R.A. R.A. 1836. **Vn.**

Next, a fine architectural subject—

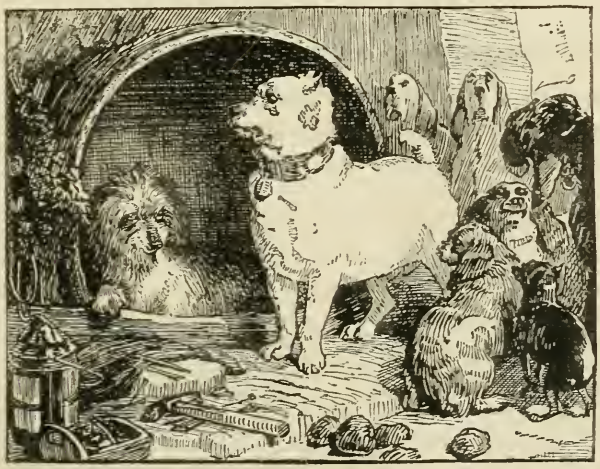
**400.** "*Interior of Burgos Cathedral, North Transept.*" D. ROBERTS. 1 ft. 8½ × 11½ in. Painted 1835. **Vn.**

Above is—

**611.** "*The Pillaging of a Jew's House*" in the reign of Richard I. C. LANDSEER, R.A. 4 ft. 10½ in. × 6 ft. 5 in. R.A. 1839.

No. 426. 1 ft. 5 in. × 1 ft. 2½ in.

The remaining pictures in Gallery I. are four well-known works by Sir E. Landseer; three were bequeathed to the nation by Jacob Bell.



No. 608. 3 ft. 7½ in. × 4 ft. 8 in.

**608.** "*Alexander and Diogenes.*" Sir E. LANDSEER. R.A. 1848.

**415.** "*A Dialogue at Waterloo.*" "But 'twas a famous victory." Sir E. LANDSEER. 6 ft. 3 in. × 12 ft. 7½ in. R.A. 1850. **Vn.**

This picture is historically interesting, representing as it does the field of Waterloo and the familiar figure of the 'old Duke' on horseback, conversing with the Duchess of Wellington, then Marchioness of Douro.

No. 606. 4 ft. 8 in. × 3 ft. 8 in.

**606.** "*Shoeing the Bay Mare.*" Sir E. Landseer. R.A. 1844.

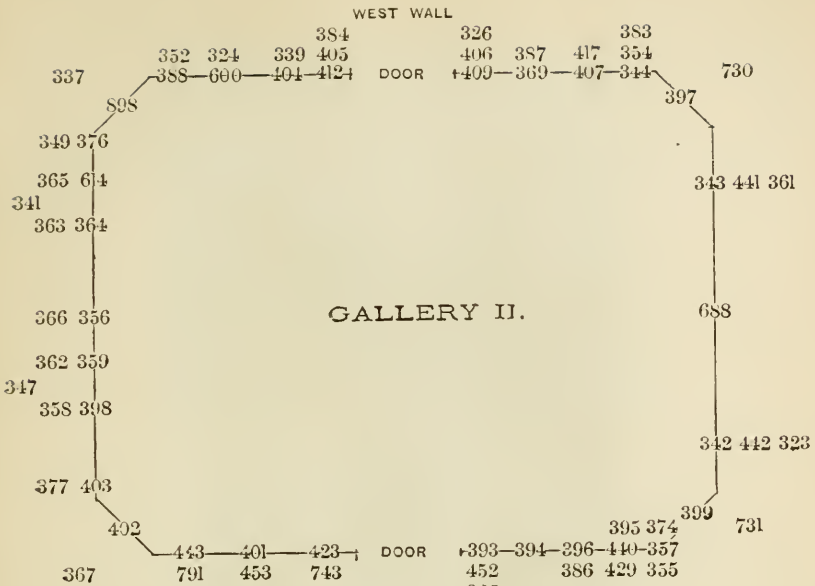
Portrait of "Old Betty," a bay mare belonging to Mr. Bell; "standing in away peculiar to her, without a halter, as she would not tolerate one."

**603.** "*The Sleeping Bloodhound.*" Sir E. Landseer.
3 ft. 3 in. × 4 ft. 1 in. B.I. 1835.

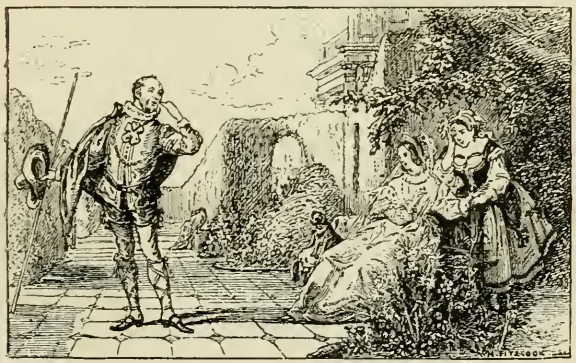
"'Countess,' the hound here represented, sleeping on the top of a balustrade at Wandsworth, one Sunday evening, fell a height of twenty-three feet, and died on the same evening. On the next morning she was carried to St. John's Wood, in the hope that Sir E. Landseer would make a sketch of her as a reminiscence of an old favourite." This Landseer did, and painted the picture in four days. (See Official Catalogue.)

There are sixteen other Landseers to be seen in the Sheepshanks Collection at South Kensington.*

* See "*Pictures at South Kensington;*" London: Chatto and Windus; 1*s*.




**Gallery II.—British School. Period, 1830–1860.**



No. 423. 2 ft. 5 in. × 4 ft. 7 in. ...1. Vn.

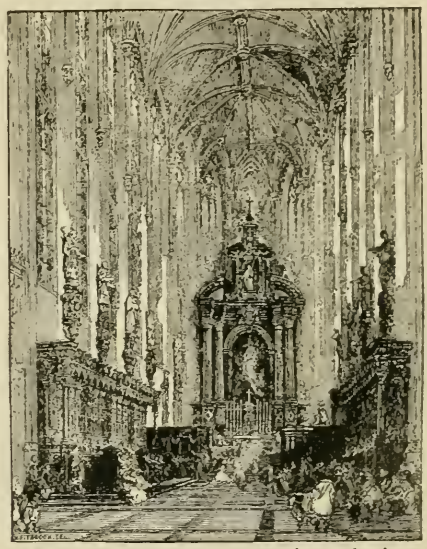
...; low water.

*Olivia.* "How now, Malvolio?"
*Malvolio.* "Sweet lectures by H. P. Briggs; paintings ...nterest than for colour.

**423.** "*Malvolio and the Countess.*" D. MACLISE. R.A. 1840. **Vn.**

A set scene from 'Twelfth Night;' trim cut hedges, marble pavement, peacocks' plumes, and lilies. Malvolio, in yellow stockings, salutes the Countess.

**743.** "*Portrait of Dr. Brewster.*" Sir J. W. GORDON, President of the Royal Scottish Academy. Painted in 1864. 4 ft. 1½ in. × 3 ft. 3½ in.



No. 401. 4 ft. 8 in. × 3 ft. 8 in.

**401.** "*Chancel of Church of St. Paul, Antwerp.*" D. ROBERTS. Painted 1848. **Vn.**

A fine example of this painter, of which our sketch conveys a general idea; his other work, No. 400, we have seen in Gallery I.

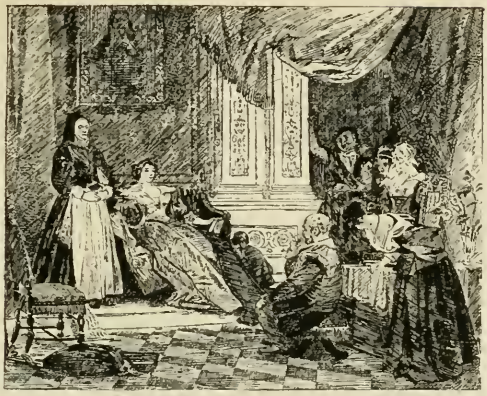
**453.** "*Interior of a Highland Cottage.*" ALEXANDER FRASER. 2 ft. 3½ in. × 2 ft. 11 in. **Vn.**

**791.** "*The Nun;*" half-length life-size. H. W. PICKERSGILL. 2 ft. 11 in. × 2 ft. 3 in. Presented by the painter in 1868.

**443.** "*Fruit;*" pine-apple, grapes, melon, and wicker basket. G. LANCE. 2 ft. 4 in. × 3 ft. B.I. 1848. **Vn.**

There are three examples of Lance; Nos. 441 and 442 are on the north wall of this room; the latter is sketched on p. 36.

Next are two Leslies—



No. 402. 4 ft. × 5 ft.

**402.** "*Sancho Panza in the Apartment of the Duchess.*" C. R. Leslie.

"A repetition, with some alterations, of a picture painted in 1823, for Lord Egremont." R.A. 1844. **Vn.**

**403.** "*Uncle Toby and Widow Wadman*" in the sentry-box. C. R. Leslie. R.A. 1831. **Vn.**

"'I protest, Madam,' said my uncle Toby, 'I can see nothing whatever in your eye.'

"'It is not in the white,' said Mrs. Wadman. My uncle Toby looked might and main into the pupil."

Said to be a "portrait of Bannister, the comedian." The replica of this picture and other examples of Leslie are in the Sheepshanks Collection.

No. 403. 2 ft. 8 in. × 1 ft. 10 in.

**367.** "*The Infant Bacchus.*" Sir M. A. Shee. Life-size nude figure of child with grapes.

2 ft. 3½ in. × 2 ft. 11½ in. **Vn.**

**377.** "*Falstaff and Mistress Ford.*" GEORGE CLINT.
2 ft. 5 in. × 2 ft. **Vn.**

"The scene represents a room in Ford's house, the moment when Mrs. Page goes to hide, and Falstaff enters and finds Mrs. Ford alone."

The only work by this artist.

**398.** "*Haidée;*" a Greek girl; bust, life-size. Sir C. EASTLAKE.
2 ft. 1 in. × 1 ft. 8 in. R.A. 1831.

The south wall is principally occupied by a group of Ettys. In the centre are the graceful lines and gay colouring of—

No. 356. 5 ft. 2 in. × 3 ft. 10 in.

**356.** "*Youth on the Prow and Pleasure at the Helm.*" WM. ETTY.
R.A. 1832. **Vn.**

"Fair laughs the morn, and soft the Zephyr blows,
While, proudly riding o'er the azure realm,
In gallant trim the gilded vessel goes,
Youth on the prow, and Pleasure at the helm."

RAY.

On the left are—

**362.** "*Christ appearing to Mary Magdalen.*"
1 ft. 2½ in. × [illegible] 834. **Vn.**

**358.** "*The Imprudence of Candaules, King of Lydia.*" Wm. Etty.
1 ft. $5\frac{3}{4}$ in. × 1 ft. 10 in. **Vn.**

**359.** "*The Lute Player.*" Wm. Etty. R.A. 1833. **Vn.**

No. 359. 2 ft. × 1 ft. $8\frac{1}{2}$ in.

On the right are—

**364.** "*Window in Venice during a Festa.*" Wm. Etty.
1 ft. $11\frac{1}{2}$ in. 1 ft. $7\frac{1}{2}$ in.
R.A. 1831. **Vn.**

**363.** "*The Duet.*" Wm. Etty.
R.A. 1838. **Vn.**

No. 363. 1 ft. 7 in. × 1 ft. 3 in.

**365.** "*The Magdalen.*" Half-length figure. Wm. Etty.
1 ft. 7 in. × 1 ft. R.A. 1842. **Vn.**

**614.** "*The Bather;*" "at the doubtful breeze alarmed;" a girl standing knee-deep in a pool. Wm. Etty.
2 ft. $1\frac{1}{2}$ in. × 1 ft. $7\frac{1}{2}$ in. R.A. 1844.

The last of this richly coloured company of Ettys—hung above "*Youth on the Prow*"—is—

**366.** "*Female Bathers surprised by a Swan.*" Wm. Etty.
Circular; 3 ft. $2\frac{1}{2}$ in. diameter. R.A. 1841. **Vn.**

The two following landscapes, hung aloft, may here be noticed together:—

**347.** "*Dutch Ferry,*" peasants waiting the return of the passage boat. Sir A. W. Callcott. 2 ft. 2 in. × 3 ft. 1 in. R.A. 1834. **Vn.**

**341.** "*Coast Scene.*" Waiting for the boats. Sir A. W. Callcott.
2 ft. $3\frac{1}{2}$ in. 2 ft. 11 in. **Vn.**

A jetty and sea-wall, with a few figures and horses; low water.

Next, on the line, is one of two pictures by H. P. Briggs; paintings more noticeable for dramatic interest than for colour.

No. 376. 2 ft. 11 in. × 2 ft. 3½ in.

**376.** "*Juliet and Nurse.*" H. P. Briggs. R.A. 1827. **Vn.**

"O honey nurse, what news?
Hast thou met with him? . . . .
Nay, come, I pray thee, speak; good, good nurse, speak."
*Romeo and Juliet*, act ii. scene 5.

**349.** "*The Flower Girl.*" Portrait of the artist's daughter, with jet-black ringlets, in Florentine costume. H. Howard.
3 ft. 2 in. × 2 ft. **Vn.**

Howard was Secretary to the Academy in 1811, and Professor of Painting in 1833. He exhibited 257 works in the Royal Academy.

The south-west corner of this room is occupied by a large landscape—

**898.** "*Lord Byron's Dream.*" Sir C. Eastlake.
3 ft. 9 in. × 5 ft. 6 in. R.A. 1829.

Ruined pillars, cypresses, mountains, a distant view of sea, and—

". . . By his sleeping side
Stood camels grazing, and some goodly steeds
Were fastened near a fountain; and a man
Clad in a flowing garb did watch the while,
While many of his tribe slumbered around."

The two other pictures by Eastlake, Nos. 397 and 399, in the corners of this room, are sketched on pp. 35 and 36. Above is—

**337.** "*Cupid Disarmed.*" W. Hilton.
2 ft. 4½ in. × 2 ft. 11 in. R.A. 1828. **Vn.**

Cupid struggling with a nymph who has seized his bow.

**388.** "*Le Chapeau de Brigand.*" THOMAS UWINS. R.A. 1843. **Vn.**

Uwins exhibited, in his time, 102 pictures in the Royal Academy. He was keeper of the National Gallery from 1847 to 1855.

See also Nos. 387 and 730, on the same wall.

No. 388. 2 ft. 5 in. × 1 ft. 9½ in.

No. 600. 1 ft. 7½ in. × 1 ft. 6 in.

**600.** "*The Blind Beggar.*" J. L. DYCKMANS. Painted at Antwerp, 1853. The artist's only work. Bequeathed by Miss Jane Clark.

**352.** "*The Prawn Catchers.*" WM. COLLINS.
1 ft. 3½ in. × 1 ft. 10½ in. R.A. 1831. **Vn.**

Boys on the sands, fishing at low water; village in the background.

See also No. 351, in Gallery III., sketched on p. 46.

**324.** "*Dowager Countess of Darnley.*" Sir THOMAS LAWRENCE. Unfinished portrait. **Vn.**

No 324. 2 ft. × 1 ft. 8 in.

Next should be noticed two of the four works by Stanfield; the first a large canvas, on the line, representing Dutch shipping, wind, and tide; a painting full of movement and reality, of which our sketch on the next page gives a slight idea.

No. 404. 3 ft. 3½ in. × 4 ft. 1½ in.

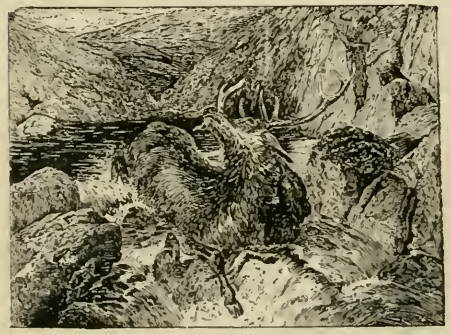
**404.** "*Entrance to the Zuyder Zee.*" CLARKSON STANFIELD. R.A. 1844. **Vn.**

**405.** "*The Battle of Trafalgar.*" CLARKSON STANFIELD. 1 ft. 3½ in. × 2 ft. 7½ in. Painted 1833. **Vn.**

A sketch for the large picture in the United Service Club; representing the victory of Lord Nelson over the combined French and Spanish fleets, October 21, 1805.

**339.** "*Wood Nymph;*" a study. THOMAS PHILLIPS. 2 ft. 3 in. × 2 ft. 11 in. **Vn.**

Phillips' principal works were portraits. He succeeded Fuseli as Professor of Painting in the Academy in 1825, and exhibited 339 pictures. His only other work here is a portrait of Wilkie, No. 183, on the west wall of Gallery III.



No. 412. 2 ft. 3½ in. × 2 ft. 11½ in.

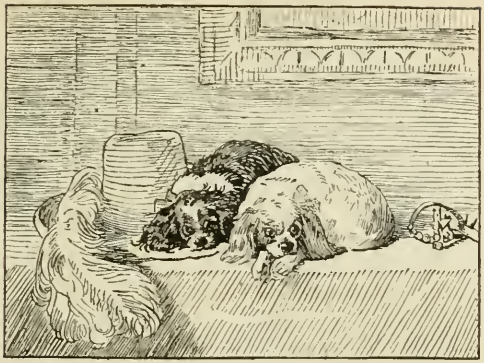
**384.** "*The Philosopher*" (called also "*Galileo and Archimedes*"). HENRY WYATT. A fancy portrait. 2 ft. 6 in. × 2 ft. R.A. 1832. **Vn.**

See also No. 383, on the same wall.

**412.** "*The Hunted Stag.*" Sir E. LANDSEER. R.A. 1833. **Vn.**

Sketched by permission of Messrs. H. Graves & Co.

[*Entrance to Gallery I.*]



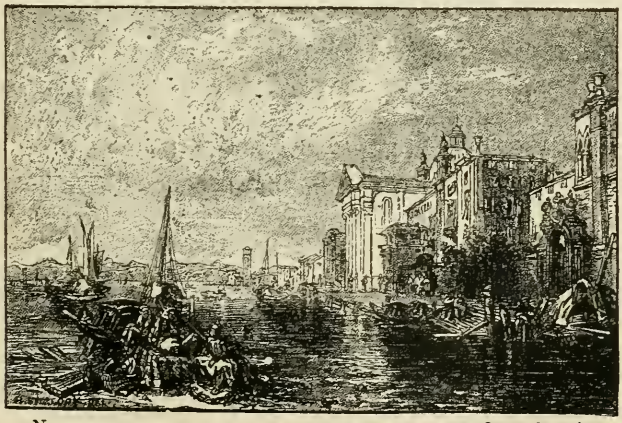
No. 409. 2 ft. 3¼ in. × 2 ft. 11½ in.

**409.** "*Spaniels, King Charles' Breed.*" Sir E. LANDSEER. B.I. 1845. **Vn.**
Two pet spaniels with blue ties; the property of Mr. Vernon.

**326.** "*Portrait of Miss Stephens*" (a singer at Covent Garden Theatre, afterwards Countess of Essex). JOHN JACKSON.
2 ft. 5 in. × 2 ft. ½ in. R.A. 1822. **Vn.**

The two remaining landscapes by Stanfield are here near together.

**406.** "*The Lake of Como.*" CLARKSON STANFIELD. Painted in 1826.
1 ft. 6½ in. × 2 ft. 6¼ in. **Vn.**

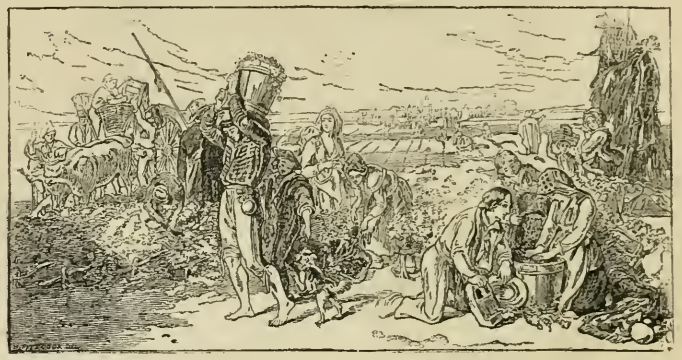


No. 407. 2 ft. × 2 ft. 11⅘ in.

**407.** "*The Canal of the Giudecca.*" CLARKSON STANFIELD.
Painted 1836. **Vn.**

**369.** "*The Prince of Orange, afterwards William III., landing at Torbay;*" November 5, 1688. J. M. W. TURNER.
2 ft. 11½ in. × 3 ft. 11½ in. R.A. 1832. **Vn.**

This fine picture, painted in 1832, may be noticed in connection with Galleries IV. and VI., which are entirely filled with Turner's works. Above the Turner, contrasting strangely in colour and treatment, but redolent of purple grape and rich fruits of the South, is—



No. 387. 2 ft. 5½ in. × 4 ft. 11½ in.

**387.** "*The Vintage.*" T. UWINS. R.A. 1848. **Vn.**

Next are four, not very important, figure subjects—

**417.** "*A Syrian Maid;*" contemplating flowers. H. W. PICKERSGILL. Half-length, life-size. 2 ft. 11 in. × 2 ft. 3½ in. R.A. 1837. **Vn.**

**383.** "*Vigilance;*" a girl asleep on a sofa; a dog awake. H. WYATT.
1 ft. 1½ in. × 11½ in. R.A. 1836. **Vn.**

**354.** "*The Window;*" a Dutch girl looking out of window. G. S. NEWTON. 1 ft. 3 in. × 11 in. B.I. 1829. **Vn.**

**344.** "*The Benighted Traveller;*" a barefooted wanderer with a child on his back. Sketch for picture in R.A. 1832. Sir A. W. CALLCOTT.
6 in. × 5 in. **Vn.**

**397.** "*Christ lamenting over Jerusalem.*" Sir C. EASTLAKE. R.A. 1841. A repetition of a picture exhibited in R.A. 1841. **Vn.**

No. 397. 3 ft. 2 in. × 4 ft. 10½ in.

Above is—

**730.** "*Sir Guyon fighting for Temperance.*" THOMAS UWINS. 2 ft. 4 in. × 3 ft. 6 in. R.A. 1849. Bequeathed by Apsley Pellatt.

Nearly the whole of the north wall (on which there is no work of great interest) is occupied with one canvas—

No. 688. 10 ft. 8 in. × 15 ft. 10 in.

**688.** "*Landscape with Cattle.*" Life-size. JAMES WARD. B.I. 1823.

This painting was undertaken in emulation, it is said, of Paul Potter's large picture of a bull, at the Hague. It was purchased from the painter's son, Mr. G. R. Ward, in 1862, for £1500.

On the left are three small subjects, almost eclipsed by the foregoing—

**343.** "*The Wooden Bridge.*" Sir A. W. CALLCOTT. 9 in. × 1 ft. **Vn.**

**441.** "*A Basket of Fruit;*" pine-apple and bird's nest. G. LANCE.
1 ft. 6½ in. × 1 ft. 8½ in. B.I. 1834. **Vn.**

**361.** "*Study for a Head of Christ.*" WILLIAM ETTY.
1 ft. 6¾ in. × 1 ft. 2½ in. **Vn.**

On the right—

**342.** "*Landscape with Cattle.*" Sir A. W. CALLCOTT.
6 in. × 1 ft. 1 in. **Vn.**

No. 442. 1 ft. 5 in. × 1 ft. 7 in.

**442.** "*Red Cap.*" G. LANCE. B.I. 1847. **Vn.**

**323.** "*The Raffle for the Watch.*" Scene in a country public-house. E. BIRD.
1 ft. 8 in. × 1 ft. 11½ in. **Vn.**

No. 399. 4 ft. 2 in. × 3 ft. 4 in.

**731.** "*Loch-an-Eilan, Inverness-shire.*" Rev. J. THOMSON.
2 ft. 10 in. × 4 ft. 4 in.
Painted 1855. Bequeathed by Mrs. L. Thomson.

**374.** "*The Column of St. Mark, Venice.*" R. P. BONINGTON.
1 ft. 5½ in. × 1 ft. 2½ in.
B.I. 1826. **Vn.**

**399.** "*Escape of the Carrara Family from the Pursuit of the Duke of Milan, 1389.*" Sir C. EASTLAKE. R.A. 1850. **Vn.**

**357.** "*Study of a Man in Persian Costume.*" WILLIAM ETTY.
1 ft. 3½ in. × 11½ in. B.I. 1834. **Vn.**

**355.** "*Dull Reading.*" ANDREW GEDDES. 10 in. × 1 ft. 1 in. **Vn.**

Portrait of Terry, the actor, and his wife, the sister of Patrick Nasmyth. The only work by this artist.

**440.** "*The Gouty Angler.*" T. LANE.

1 ft. 4 in. × 1 ft. 10 in. **Vn.**

"An enthusiast, kept from the river banks by an attack of gout, is angling at home in a tub."

**429.** "*The Pathway to the Church.*" T. CRESWICK.

Painted 1839. **Vn.**

Landscape, with a girl in foreground; not a very good example of the painter.

No. 429. 1 ft. 11½ in. × 1 ft. 7½ in.

Next in order, interesting to students, for colour and technical qualities, are four excellent examples of Mulready; a painter who seldom completed more than one important work in a year.*

No. 395. 1 ft. 11½ in. × 1 ft. 8 in.

**395.** "*Crossing the Ford.*" WM. J. MULREADY. R.A. 1842. **Vn.**

* Mulready's principal pictures are in the Sheepshanks Collection. See "*Pictures at South Kensington.*"

No. 396. 2 ft. 6½ in. × 2 ft. ¾ in.

**396.** "*The Young Brother.*" WM. J. MULREADY. R.A. 1857. **Vn.**

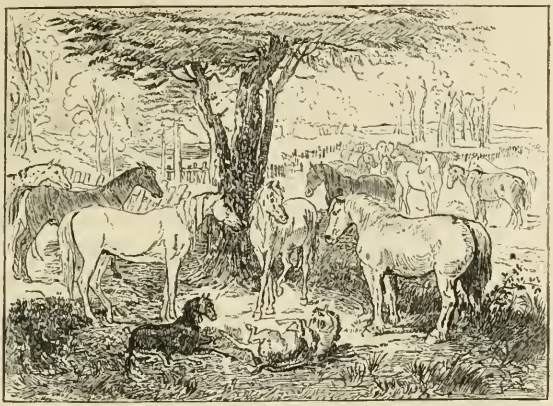
**394.** "*Fair-time.*" WILLIAM J. MULREADY.
2 ft. 7 in. × 2 ft. 2 in. R.A. 1809. **Vn.**

"Two tipsy men returning from the fair; one giving halfpence to some boys, the other dancing before the door of a cottage."

No. 393. 2 ft. ½ in. × 2 ft. 6 in.

**393.** "*The Last In.*" WILLIAM J. MULREADY. R.A. 1835. **Vn.**

Above No. 396 is—



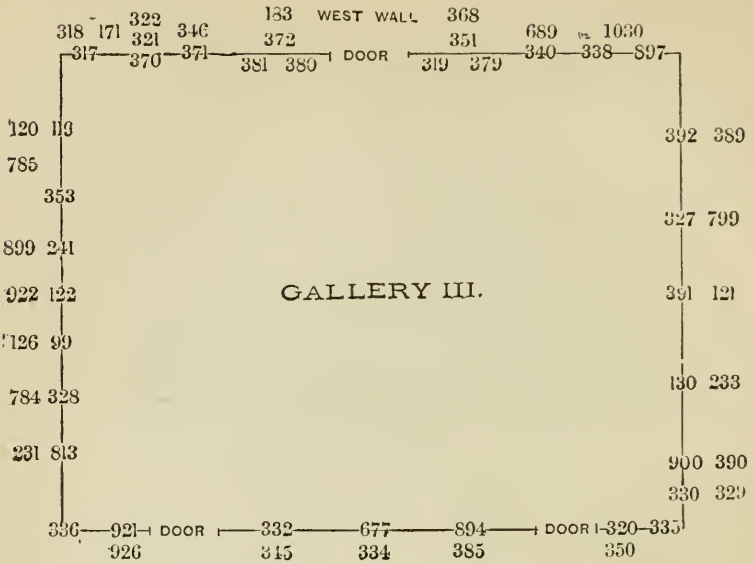
No. 386. 3 ft. 11½ in. × 5 ft. 6½ in.

**386.** "*The Council of Horses.*" JAMES WARD. R.A. 1848. **Vn.**
Horses in debate; illustrating Gay's fable.

**382.** "*Head of a Negro.*" Life-size. JOHN SIMPSON.
Circular; 1 ft. 10 in. diameter. **Vn.**

**452.** "*The Frugal Meal.*" J. F. HERRING. Painted in 1847. **Vn.**
The only work by this artist.

No. 452. 1 ft. 9½ in. × 2 ft. 5½ in.




**Gallery III.—British School. Period, 1800–1840.**

No. 99. 1 ft. 11 in. × 2 ft. 7 in.

In Gallery II. we have seen the Ettys and Mulreadys grouped together, as far as possible, for separate examination. In this gallery

are paintings of a somewhat earlier date and in soberer qualities of colour. Commencing with several Wilkies, which can be examined together, we find, on the left of the door leading from Gallery V.—

**921.** "*Blind Man's Buff.*" Sir DAVID WILKIE.
1 ft. × 1 ft. 6 in. R.A. 1812. Bequeathed by Miss Bredel.

Sketch for the large picture in the Royal Collection.

**231.** "*Portrait of Thomas Daniell,*" landscape painter and engraver. Sir DAVID WILKIE.
2 ft. 6 in. × 1 ft. 11½ in. Bequeathed by Miss M. A. Fuller.

**328.** "*The First Earring.*" Sir DAVID WILKIE.
2 ft. 5 in. × 1 ft. 11½ in. R.A. 1835. **Vn.**

One of Wilkie's later works; a mother "holding her child whilst she is having her ears pierced;" another record of the barbarous custom of boring ears for ornament.

In the centre of this wall is the popular "*Village Festival;*" of which we only give a general indication in the sketch.

No. 122. 3 ft. 1 in. × 4 ft. 2 in.

**122.** "*The Village Festival.*" Sir DAVID WILKIE.
Painted in 1811. Purchased by Parliament in 1824.

On either side of the above—

**99.** "*The Blind Fiddler.*" Sir DAVID WILKIE.
Painted in 1807. Presented by Sir G. Beaumont in 1826.

(*Sketched on opposite page.*) And—

No. 241. 1 ft. 11½ in. × 2 ft. 11¼ in.

**241.** "*The Parish Beadle.*" Sir DAVID WILKIE.
Painted in 1822. Bequeathed by Lord Colborne.

The arrest of vagrants. A contrast in style and treatment to his earlier and greater works.

The remaining pictures by Wilkie, Nos. 329, 330, 894, and 332, are in this gallery, and No. 331 in Gallery V.; sketched on p. 58.*

Turning back to the first landscape, we find—

**926.** "*The Windmill;*" view near Norwich. JOHN CROME.
3 ft. 7 in. × 3 ft. Purchased from the Lewis fund, in 1875, for £231.

**336.** "*Study for the Head of a Monk.*" WILLIAM HILTON.
1 ft. 7½ in. × 1 ft. 2 in. **Vn.**

**813.** "*Fishing Boats in a Stiff Breeze.*" J. M. W. TURNER.
2 ft. 3½ in. × 2 ft. 11¼ in. Bequeathed by J. M. Parsons in 1870.

An early work (1801), in the style of Vandevelde, a Dutch painter.

**784.** "*Portrait of William Siddons*" (husband of the actress).
JOHN OPIE. 2 ft. 6 in. × 2 ft. 1 in.

See also the one other painting by this artist, "*Troilus and Cressida,*" on the west staircase; p. 59.

**126.** "*Pylades and Orestes brought as Victims before Iphigenia.*" B. WEST.
3 ft. 4 in. × 4 ft. 2 in. Presented by Sir G. Beaumont in 1826.

An early work of this painter, containing thirteen figures.

Gall. II.

**922.** "*A Child with a Kid.*" Sir THOMAS LAWRENCE.
4 ft. 8 in. × 3 ft. 1½ in. Painted in 1800. Bequeathed by Lady G. Fane in 1875.

A strangely "mannered" portrait of the little Lady Georgina, aged five, standing by a stream with a tub of clothes, and a kid in the water.

* Wilkie's statue in marble by Joseph, with his palette let into the side of the pedestal, is at the foot of the west staircase.

899. "*Woody Landscape: View on the Nullah, Bengal.*" T. DANIELL.

3 ft. 2½ in. × 4 ft. 6 in. Painted in 1827. Bequeathed by Mrs. Mansfield.

Travellers crossing a bridge; built by the Sultan Sujah in the 17th century.

Returning to the line—

353. "*Yorick and the Grisette.*" G. S. NEWTON. R.A. 1830. Vn.

The interior of a hosier's shop; Yorick purchasing gloves.

No. 353. 2 ft. 5½ in. × 1 ft. 10½ in.

"They were all too large; the beautiful grisette measured them one by one across my hand, it would not alter the dimensions."—Sterne's *Sentimental Journey*.

It is interesting here to note how the same custom, robbed of its picturesqueness, prevails in our own day.

No. 119. 2 ft. 6 in. × 3 ft. 4 in.

119. "*Landscape, with Jaques and the Wounded Stag,*" from Shakespeare's 'As You Like It,' act ii. Sir G. H. BEAUMONT, Bt.

"A woody landscape representing a scene in the Ardennes . . . . Jaques reclining under the shade of an oak in the foreground."

Painted in 1819. Presented by the Dowager Lady Beaumont, 1828.

**785.** "*Portrait of Mrs. Siddons*" (life-size). Sir THOMAS LAWRENCE. 2 ft. 6 in. × 2 ft. 1 in. Bequeathed by her daughter, Mrs. Cecilia Combe, 1818.

**120.** "*Portrait of Nollekens*," sculptor. Sir W. BEECHEY. 2 ft. 6 in. × 2 ft. 1 in. Presented by the Rev. R. E. Kerrick.

Next are several examples of Stothard, which may be looked at together.

No. 317. 3 ft. 4 in. × 4 ft. 3 in.

**317.** "*A Greek Vintage;*" a dance in the vineyard. T. STOTHARD. R.A. 1821. **Vn.**

One of the most characteristic paintings by this artist. His illustrations to Rogers' poems and his picture of the "*Canterbury Pilgrims*" are amongst his best known works, early in this century.

**318.** "*A Woodland Dance;*" fête champêtre. T. STOTHARD. 1 ft. 10½ in. × 1 ft. 6 in. R.A. 1818. **Vn.**

**321.** "*Intemperance—Mark Antony and Cleopatra;*" with other figures. T. STOTHARD.

Sketch for a large picture; painted in 1802. 1 ft. 8 in. × 1 ft. 5½ in. **Vn.**

**322.** "*A Battle;*" men and horses. A sketch. T. STOTHARD. 1 ft. 11 in. × 2 ft. 2 in. **Vn.**

See also Nos. 319 and 320 (an excellent example), both in this room.

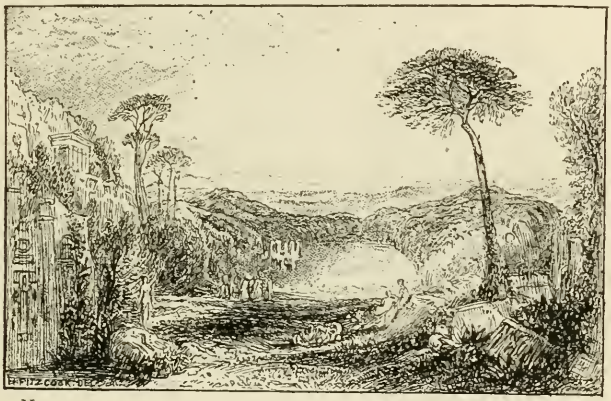
Above the "*Greek Vintage*" we have passed a living portrait of the architect of the Bank of England, and founder of the Soane Museum in Lincoln's Inn Fields, who died in 1837.

**171.** "*Portrait of Sir John Soane, Knt.*" JOHN JACKSON.
2 ft. 6 in. × 2 ft. 1 in. Presented by the British Institution, 1839.

See also Nos. 326 and 124, by the same artist.

Next are three Turners, painted in his "second style," which should be examined in connection with his other works in Gallery IV. and Gallery VI.

**370.** "*Venice, the Dogana, Ducal Palace, &c.*" J. M. W. TURNER.
1 ft. 8 in. × 2 ft. 8 in. R.A. 1833. **Vn.**



No. 371. 3 ft. 5½ in. × 5 ft. 4½ in.

**371.** "*Lake Avernus, the Fates and the Golden Bough.*" J. M. W. TURNER. R.A. 1834. **Vn.**

**372.** "*Venice; the Canal of the Giudecca.*" J. M. W. TURNER.
2 ft. × 3 ft. R.A. 1834. **Vn.**

**346.** "*Entrance to Pisa from Leghorn.*" Sir A. W. CALLCOTT.
3 ft. 6½ in. × 5 ft. 4½ in. R.A. 1833. **Vn.**

View on the Arno, with a portion of the quay and ancient tower.

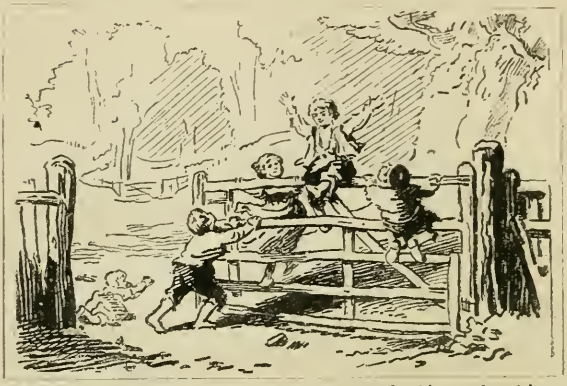
**183.** "*Portrait of Sir David Wilkie.*" Half-length, life-size. THOMAS PHILLIPS.
3 ft. 3 in. × 2 ft. 2 in. Painted in 1829. Presented by the painter in 1841.

Two small pictures hung below are the only, but excellent, examples of the painter.

**380.** "*A Cottage,*" formerly in Hyde Park. P. NASMYTH.
11½ in. × 1 ft. 3 in. Painted about 1807. **Vn.**

**381.** "*The Angler's Nook;*" a woody landscape, with a man fishing in a brook. P. NASMYTH. 11½ in. × 1 ft. 3 in. **Vn.**

[*Entrance to Gallery II.*]



No. 351. 2 ft. 3½ in. × 2 ft. 11½ in.

**351.** "*As Happy as a King.*" WM. COLLINS. **Vn.**

A repetition of the picture in the R.A. 1836. The above slight sketch may recall the movement and vivacity of the original.

**319.** "*Cupid caressed by Calypso and her Nymphs.*" T. STOTHARD. 1 ft. 3½ in. × 1 ft. R.A. 1814. **Vn.**

No. 379. 1 ft. 2 in. × 1 ft. 8½ in.

**379.** "*Landscape, two Lycian Peasants.*" W. J. MÜLLER. Painted in 1839. **Vn.**

The only work of an artist distinguished at an early age for his sketches of Eastern life.

**368.** "*Portrait of Thomas Morton,*" dramatist. Bust, life-size. Died March 28, 1838. Sir M. A. SHEE. 2 ft. 6 in. × 2 ft. 1 in. **Vn.**

Near the above are two of the three examples of Crome (Old Crome), painted between 1807 and 1818. No. 897 should be especially noticed.

689. "*Mousehold Heath, near Norwich;*" an extensive view of undulating moorland. JOHN CROME. 3 ft. 7 in. × 5 ft. 11 in.
Purchased at the International Exhibition, 1862, for £420.

897. "*A View at Chapel Fields, Norwich;*" an avenue with figures and cattle. JOHN CROME.
2 ft. 5 in. × 3 ft. 7 in. Bequeathed by H. F. Chorley in 1872.

No. 340. 3 ft. 7 in. × 4 ft. 9 in.

340. "*Dutch Peasants returning from Market.*" Sir A. W. CALLCOTT. R.A. 1834. **Vn.**

No. 338. 2 ft. 10 in. × 3 ft. 7½ in.

338. "*The Meeting of Abraham's Servant with Rebekah at the Well.*" W. HILTON. R.A. 1833. **Vn.**

No. 1030. 5 ft. × 7 ft.

**1030.** "*The Farmer's Stable.*" GEORGE MORLAND.

One of the best examples of this painter; the horses are portraits; the interior is the stable of the old "White Lion" inn, Paddington. Exhibited in R.A. 1791. Presented by Mr. T. Birch Wolfe, in May 1877.

There are three other works by Morland in the National Collection at South Kensington.

In the centre of the north wall is a large battle picture, with figures on a small scale—

**391.** "*Battle of the Borodino;*" September 8, 1812. "To the right, Napoleon, dismounted, is watching the result of an attack made on the great redoubt of the Russians." G. JONES.
4 ft. × 7 ft. R.A. 1829. **Vn.**

On the same wall are three smaller works by the same artist—

**389.** "*The Burning Fiery Furnace.*" Nebuchadnezzar, pointing to Shadrach, Meshek, and Abednego, walking in the furnace. G. JONES.
2 ft. 11½ in. × 2 ft. 3½ in. R.A. 1832. **Vn.**

**392.** "*Town Hall, Utrecht.*" G. JONES.
3 ft. × 2 ft. 4 in. Painted in 1829. **Vn.**

**390.** "*Lady Godiva,*" preparing to ride through Coventry. G. JONES.
2 ft. 5½ in. × 2 ft. R. A. 1833. **Vn.**

No. 800, "*The Relief of Lucknow,*" the remaining picture by this artist, will be found at the bottom of the west staircase, near the entrance door (p. 59).

In prominent positions on this wall are two well known landscapes by Constable, the first of which we have sketched on the next page.

**327.** "*The Valley Farm.*" View of a farmhouse on the bank of the Stour, near East Bergholt, Suffolk. JOHN CONSTABLE. R.A. 1835. **Vn.**

No. 327. 4 ft. 9½ in. × 4 ft. 1 in.

**130.** "*The Cornfield.*" English landscape, with a cornfield seen between two groups of trees; shepherd boy and sheep by a stream with dog in the foreground. JOHN CONSTABLE. 4 ft. 8 in. × 4 ft.

Painted in 1826; purchased for the National Gallery, in 1837, by an association of gentlemen.

Three other pictures are ranged above—

**799.** "*Portrait of a Lady as Hebe.*" Half-length, life-size. B. WEST. 4 ft. 2 in. × 3 ft. 3½ in. Bequeathed by her daughter, Miss H. Worrell.

**121.** "*Cleombrotus ordered into Banishment*" by Leonidas II., King of Sparta. B. WEST.

An early work; a composition of thirteen small figures.

4 ft. 6 in. × 6 ft. R.A. 1770. Presented, in 1827, by W. Wilkins.

**233.** "*Portrait of the Right Hon. William Pitt.*" Large half-length. Died January 23, 1806. J. HOPPNER.

4 ft. 8 in. × 3 ft. 8 in. Presented by Mr. G. Moffatt.

Next, on the line, is another work by Hoppner—

**900.** "*Portrait of the Countess of Oxford.*" J. HOPPNER.

2 ft. 6 in. × 2 ft. Painted 1797. Bequeathed by her daughter, Lady Langdale.

His remaining portrait (No. 133) is in Gallery VIII., p. 78.

**329.** "*The Bagpiper.*" A small half-length. Sir DAVID WILKIE. 10 in. × 8 in. B.I. 1813. **Vn.**

**330.** "*A Woody Landscape.*" Sir D. WILKIE. 9 in. × 9 in. Painted in 1822. **Vn.**

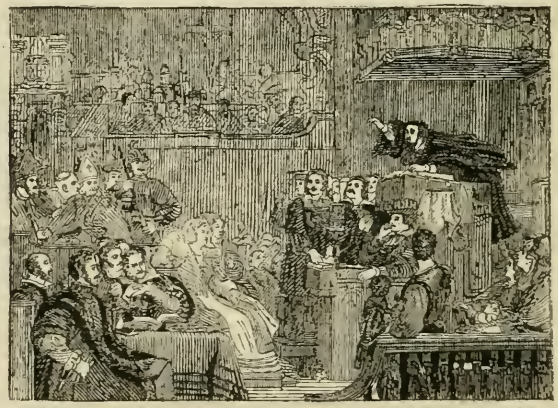
No. 350. 2 ft. 11½ in. × 2 ft. 3½ in.

**335.** "*Study for the Head of a Monk.*" W. HILTON.
1 ft. 7½ in. × 1 ft. 2 in. **Vn.**

**320.** "*Diana and her Nymphs bathing.*" T. STOTHARD.
An excellent example of the painter.
1 ft. 8 in. × 2 ft. R.A. 1816. **Vn.**

**350.** "*The Dead Robin.*" HENRY THOMSON. R.A. 1809. **Vn.**
The only picture by this artist, who exhibited 76 pictures in the Academy between 1800 and 1825.

[*Entrance to Gallery IV.*]



No. 894. 4 ft. ½ in. × 5 ft. 4½ in.

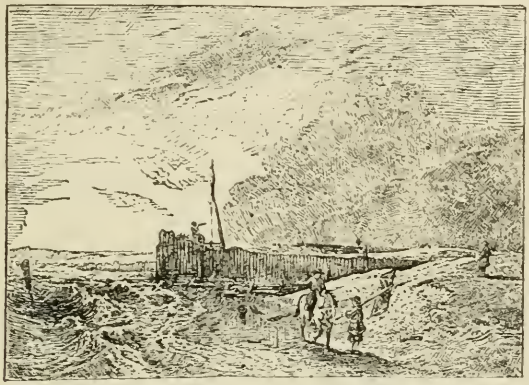
**894.** "*"John Knox preaching"* before the Lords of the Congregation, in the church of St. Andrew, Fifeshire, June 10, 1559. Sir D. WILKIE. R.A. 1832. Purchased in 1871.

**385.** "*Lake and Tower, De Tabley Park.*" JAMES WARD. Cattle in foreground. 3 ft. × 4 ft. 4 in. Painted in 1814. **Vn.**

In the centre is a prominent portrait, full-length, life-size—

**677.** "*Portrait of Lewis, the Comedian;*" as the Marquis, in the 'Midnight Hour.' Sir M. A. SHEE. 7 ft. 9 in. × 4 ft. 9 in. R.A. 1792. Bequeathed, with a sum of money, by the actor's youngest son in 1849.

**334.** "*Study of a Head for Edith.*" W. HILTON. 1 ft. 7¾ in. × 2 ft. 1½ in.



No. 345. 3 ft. 5½ in. × 4 ft. 6½ in.

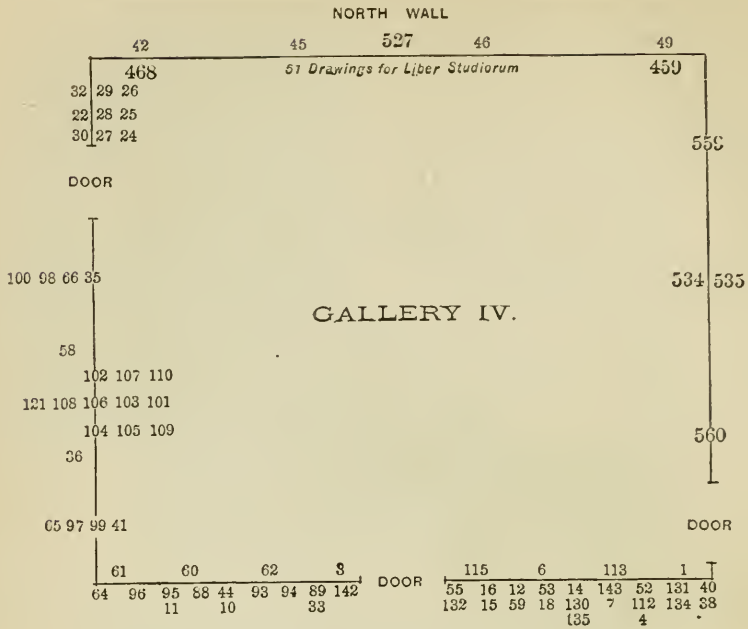
**345.** "*The Old Pier, Little Hampton.*" Sir A.W. CALLCOTT. R.A. 1812.

**332.** "*Peep-o'-Day Boy's Cabin;*" west of Ireland. Sir D. WILKIE.

We commenced this gallery with the early Wilkies; we end it with a later work, to which our sketch scarcely does justice.*

No. 332. 4 ft. 1 in. × 5 ft. 8 in.

* Standing now at the door of Gallery V., which contains another Wilkie, also the works of Smirke, Haydon, Gilbert Stuart, &c., we would recommend its examination next, taking Galleries IV. and VI., the two Turner rooms, together.




## Gallery IV.—Selection of Turner's Drawings, Sketches, &c. Period, 1790–1850.

The collection of Turner's works in the National Gallery consists of about 100 oil paintings and 1000 drawings and sketches.

In this small, well-lighted gallery are arranged Turner's first, and six of his later, paintings, also several frames of sketches and water-colours, including fifty-one sepia drawings for the *Liber Studiorum.* The arrangement may still be regarded as temporary, as the majority of his sketches are not yet exhibited to the public.*

* Mr. Ruskin, in his 'Catalogue of Sketches and Drawings by J. M. W. Turner' (now out of print), points out that many of Turner's sketches, and especially his finished drawings, should never be exposed in frames. "The right way to think of them is," he says, "as forming a precious manuscript which must not be rashly exposed or handled; but which may always be examined without restriction by those who are seriously intended."

For the convenience of students, we have given the catalogue number, and shown *the position on the walls of every sketch* in this room; their titles will be found at the end of the Official Catalogue. The large figures on the plan indicate the oil paintings, referred to on the next page.

On the south wall are a number of miscellaneous sketches, pencil, water-colour, &c., framed together, of which No. 44, "*Folkestone from the Sea*," is one of the finest. In the centre of the west wall are some beautiful sketches made in Rome in 1819, Nos. 102–110; and, on either side, two early water-colour drawings, Nos. 35 and 41. Other miscellaneous sketches and drawings are on the same wall; also on the north side are fifty-one drawings in sepia for the *Liber Studiorum*, or 'Book of Studies.' They are well placed for examination, where collectors of Turner's etchings can compare them with the originals.

The oil paintings on this wall are—

**459.** "*Moonlight; a Study at Millbank.*" Turner's first picture; painted at the age of 22. 11½ in. × 1 ft. 3½ in. R.A. 1797.

**468.** "*View on Clapham Common.*" 1 ft. × 1 ft. 5 in. Painted about 1802.

**527.** "*Venice: the Bridge of Sighs.*" 2 ft. × 3 ft. R.A. 1840.

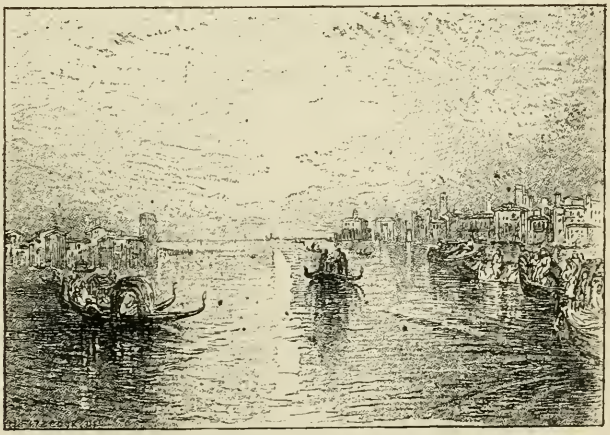
On the east wall are two very beautiful, unfinished, works—

**559.** "*Petworth Park.*" 2 ft. 1 in. × 4 ft. 8 in. Painted 1829.

**560.** "*Chichester Canal.*" 2 ft. 1 in. × 4 ft. Painted 1829.

And, in the centre, two Venetian subjects—

**534.** "*Approach to Venice.*" R.A. 1843.



No. 534. 2 ft. × 3 ft.

"The path lies o'er the sea invisible."

535. "*The 'Sun of Venice' going to Sea.*" A Venetian fishing-boat putting out to sea; in glow of sunrise. 2 ft. × 3 ft. R.A. 1843.

These last, though full of originality and power, were painted when Turner was approaching what has been called his "period of decline"; at a time, remembered by many, when visitors to the Academy remarked with regret that the hand, and the memory, of the artist were beginning to fail. After examining Gallery VI. (the Turner Gallery), we should turn back to these Venetian pictures, so full of atmosphere, beauty, and light; for, with all their vagueness, they seem best to express the painter's mind. As the brilliant "Sole di Venizia" spreads her sails to the wind, we may see the painter take his last poetic flight. Thenceforth—"the path lies o'er the sea invisible."

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In the doorway leading from Gallery IV. to Gallery VI. are—

562. "*Harvest Home.*" An unfinished sketch in oils. 3 ft. × 4 ft.

465. "*Mountain Scene,*" with castle. 1 ft. 5 in. × 1 ft. 8½ in. Painted about 1800.

469. "*Sea Piece;*" a vessel stranded near a jetty. 11 in. × 7½ in.

526. "*The New Moon;*" sunset near Margate. 2 ft. 1 in. × 2 ft. 7 in. R.A. 1840.

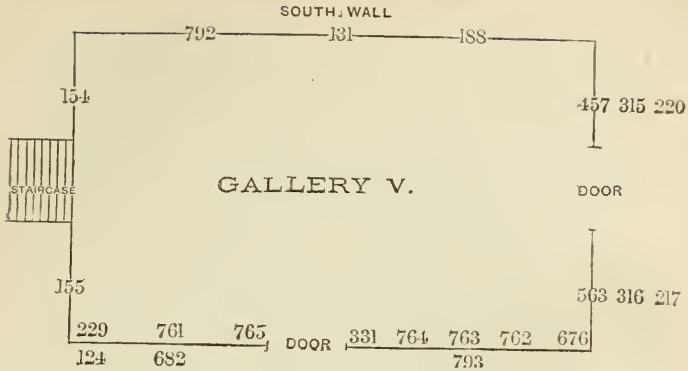
475. "*View of a town.*" A sketch in oils. 9½ in. × 13 in.

37. "*Funeral of Sir Thomas Lawrence.*" Water-colour.

Here is also a silhouette, said to be a good likeness, of Turner, taken by stealth when on one of his voyages to Margate; September 23, 1838.

Turner's remaining pictures are in Gallery VI., excepting No. 479, "*The Sun rising in a Mist,*" and No. 498, "*Dido building Carthage,*" which will be found in Gallery IX.; having been bequeathed by him to the nation on condition that they should be hung between two Claudes.

P.S.—A few of Turner's pictures (mentioned in the Official Catalogue) are omitted from these "NOTES," because they are not upon the walls; many of his drawings and sketches are not yet exhibited, but they are at Trafalgar Square, and can be seen, we believe, by students, on application to the keeper of the Turner Collection.




**Gallery V.—British School. Period, 1790–1860.**

In the centre of the south wall of Gallery V., which is in fact the vestibule, or entrance from the staircase to the larger rooms, is—

No. 131. 9 ft. × 14 ft.

**131.** "*Christ Healing the Sick in the Temple.*" BENJAMIN WEST.

Figures nearly life-size, in smooth conventional lines; the accepted type of Eastern colour and character fifty years ago. This picture attracted great crowds on its first exhibition in London.

Presented by the British Institution, 1826.

On either side are two familiar works, each nearly life-size—

**792.** "*A Woodman and his Dog in a Storm.*" T. BARKER.

7 ft. 9 in. × 4 ft. 10½ in. Presented by R. E. Lofft.

Full-length, life-size. A copy of this picture in needlework may be remembered at Miss Linwood's Gallery in Leicester Square. More graceful, but not less popular in its day, was—

**188.** "*Portrait of Mrs. Siddons.*" Sir THOMAS LAWRENCE.
8 ft. 2½ in. × 4 ft. 8½ in.

Full-length, life-size, in black high-waisted robe; her arms bare to her shoulders, and the black curtains of her hair brought down over her brows. Thus we see her painted in Harlowe's pictures. In Gainsborough's portrait, No. 683, on p. 75, we have a different rendering.

Presented by Mrs. Fitzhugh in 1843.

No. 457. 2 ft. ¾ in. × 1 ft. 8¾ in.

**457.** "*The Surprise.*" CLAUDE MARIE DUBUFE.
R.A. 1828. **Vn.**

The only example by this artist; much esteemed by students for its colour and technical qualities.

**315.** "*The Installation of the Order of the Garter.*" BENJAMIN WEST.
1 ft. 6½ in. × 1 ft. 9½ in. **Vn.**

A small sketch, above the foregoing.

**220.** "*Portrait of John Hall,*" engraver. GILBERT STUART.
3 ft. × 2 ft. 4 in. Presented by Messrs. Graves and Co., 1850.

An interesting portrait, hung rather out of sight. See also Nos. 217 and 229, in the same room.

[*Entrance to Gallery III.*]

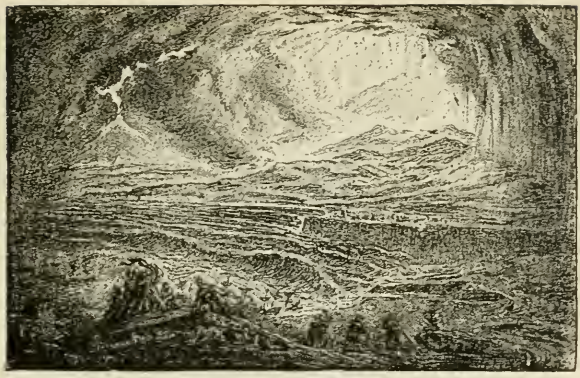
**563.** "*Jerusalem and the Valley of Jehoshaphat.*" THOMAS SEDDON.
2 ft. 1 in. × 2 ft. 8 in.

The only example of the artist, and one of the few "pre-Raphaelite" works in this section of the National Gallery. It was painted on the spot in 1854, when in company with Mr. Holman Hunt in the East. Mr. Seddon died at Cairo, at an early age, in 1856. Presented in 1857.

Next is a fine landscape—

**316.** "*Lake Scene in Cumberland, Evening.*" P. J. LOUTHERBOURG.
1 ft. 4 in. × 2 ft. Painted 1792. **Vn.**

**217.** "*Portrait of William Woollett.*" GILBERT STUART.
3 ft. × 2 ft. 4 in. Presented by H. Farrer in 1849.



No. 793. 5 ft. 4 in. × 8 ft. 3 in.

**793.** "*The Destruction of Pompeii and Herculaneum*," by an eruption of Mount Vesuvius, on the 23rd August 79. JOHN MARTIN.
Painted in 1822. Purchased in 1869.

The only example of the painter of "*The Fall of Babylon*," "*Belshazzar's Feast*," &c., familiar to us in his engravings of his own pictures.

**676.** "*View of St. Paul's Wharf.*" JOSEPH AXE SLEAP.
Circular; 15 in. Bequeathed by Mr. R. Frankum.

An excellent water-colour drawing of one of the most picturesque views of London from the Thames. The only work by this artist.

The "line" space on the north wall of this room, under Martin's "*Pompeii*" and Haydon's "*May Day*," is largely occupied by illustrations to 'Don Quixote,' by Robert Smirke, one of the earliest of the English school of painters.

**762.** "*The Order of Knighthood Conferred on Don Quixote by the Innkeeper.*" ROBERT SMIRKE. 1 ft. 9½ in. × 1 ft. 6 in.

**763.** "*Don Quixote at Home*" (painted in brown). ROBERT SMIRKE.
1 ft. 9½ in. × 1 ft. 6 in.

**764.** "*The Curate and the Barber Visit Don Quixote at Home.*" ROBERT SMIRKE. 1 ft. 9½ in. × 1 ft. 6 in.

[*Entrance to Gallery IV.*]

No. 765. 1 ft. 7½ in. × 1 ft. 5¼ in.

765. "*Mawworm, Dr. Cantwell, and Old Lady Lambert.*" Scene from the play of the 'Hypocrite.' ROBERT SMIRKE. Painted in 1867.

*Old Lady Lambert.* "How do you do, Mr. Mawworm?"

*Mawworm.* "Thank your ladyship's axing. I am but deadly poorish indeed; the world and I can't agree."

*Hypocrite*, act ii. scene 1.

Next is a frame, containing—

761. Twelve "*Illustrations to Don Quixote.*" ROBERT SMIRKE. Each 9½ in. × 8 in.; painted in brown. Engraved and published in London, 1818.

No. 331. 1 ft. 4 in. × 1 ft. 1½ in.

*** All the works by Smirke were presented by Captain T. Lambert and Mrs. Lambert, the painter's granddaughter.

Turning back to the other side of the door, we note a small picture—

331. "*Newsmongers.*" Sir DAVID WILKIE. R.A. 1821. **Vn.**

An old-fashioned group listening to one reading the news, in days when a newspaper was a rarity.

On the next page is a sketch of—

682. "*Punch, or May Day.*" B. R. HAYDON. Painted 1829. Bequeathed by George Darling.

A very interesting and faithful picture of London street life and costume fifty years ago; not well seen in its present position. The street "Punch and Judy" might have been painted yesterday. The scene is the New Road, near Marylebone Church.

The other work by Haydon in the National Gallery is "*The Raising of Lazarus*," a large picture on the eastern staircase, which we may see on leaving Gallery VIII. (p. 80).

No. 682. 4 ft. 10½ in. × 6 ft.

**229.** "*Portrait of Benjamin West.*" Seated on a sofa; small half-length. GILBERT STUART.
3 ft. × 2 ft. 4 in. Presented by J. H. Anderdon.

**124.** "*Portrait of Rev. W. H. Carr.*" JOHN JACKSON.
2 ft. 6 in. × 2 ft. 1 in. Bequeathed 1831.

Students will notice the three chalk studies by W. J. MULREADY, hung on either side of the entrance door, Nos. 154, 155, and 156; they were presented by the Society of Arts, in 1842.

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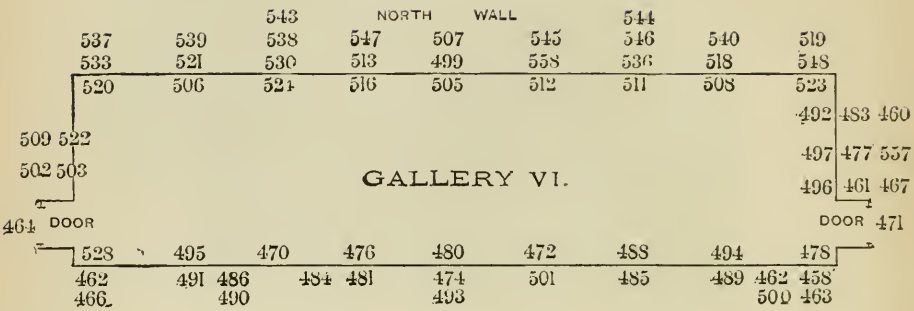
On the west staircase, outside the doors of this room, are—

**1026.** "*Troilus and Cressida.*" JOHN OPIE. 7 ft. 8 in. × 4 ft. 9 in.
Bequeathed by G. Silk.

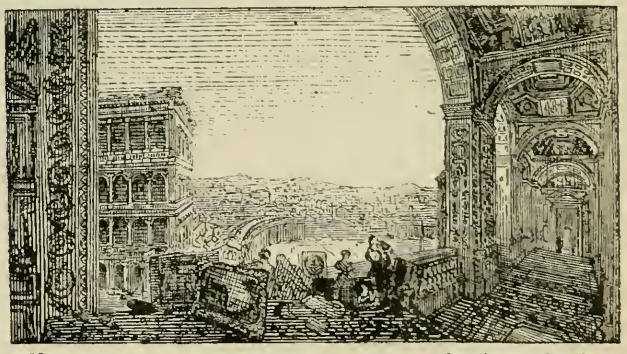
**1028.** "*Manto and Tirenas.*" H. SINGLETON. 7 ft. 9 in. × 4 ft. 3 in.
Bequeathed by the painter.

**1027.** "*Figure of Ariel.*" H. SINGLETON. 3 ft. 3½ in. × 4 ft. 1½ in.

**800.** "*The Relief of Lucknow.*" G. JONES. 3 ft. 7 in. × 6 ft. 10 in.
Presented by the painter.




## Gallery VI.—The Turner Collection. Period, 1790-1850.



No. 503. 5 ft. 9½ in. × 10 ft. 11 in.

The Turner Gallery contains seventy pictures. The most important are arranged near the line, but many are placed too high for examination. This long narrow room is crowded almost to the ceiling with paintings (see plan); many of them are better seen than formerly, but others are injured in effect by close juxtaposition—the style and colour of Turner's work seeming especially to demand space and isolation.

On the south and east walls will be found Turner's earlier works, painted between 1801 and 1819; such as "*Calais Pier*" (472), "*The Shipwreck*" (476), and "*Crossing the Brook*" (497). On the north and west walls are those painted in his "second style," between 1820 and 1839, including "*Childe Harold's Pilgrimage*" (516), "*The Bay of Baiæ*" (505), and "*Ulysses deriding Polyphemus*" (508). In Gallery IV. we have seen some of Turner's later works, and we shall find here other examples, such as "*Burial at Sea*" (528; p. 70).

In our sketches we have selected pictures which represent different periods of the painter's work, attempting little more than a faithful record of composition; the marvellous colour and brilliancy of Turner's work being beyond description in black and white.

**503.** "*Rome from the Vatican.*" R.A. 1820.

The figures (too small to be shown clearly in our sketch) represent Raphael and the Fornarina in the corridor of the Loggie, arranging pictures. The composition is fanciful, but grand and rich in colour.

**522.** "*Phryne going to the Public Bath as Venus.*" 6 ft. 4 in. × 5 ft. 5 in. R.A. 1838.

The interest here is in composition and colour; of the landscape, with its terraces and towers, Ruskin writes:—

"Its foliage is exquisite, the invention of interest quite endless, from the inlaid marbles of the pavement to the outmost fold of fading hills."

**502.** "*England; Richmond Hill on the Prince's Birthday.*" Figures dancing and making holiday. 5 ft. 10 in. × 11 ft. R.A. 1819.

**509.** "*The Loretto Necklace.*"

A landscape, with the town of Loretto on the right, and one tree which half fills the composition. 4 ft. 4 in. × 5 ft. 9 in. R.A. 1829.

**520.** "*Apollo and Daphne.*" 3 ft. 6½ in. × 6 ft. 5½ in. R.A. 1837.

The Vale of Tempe. A broad valley, with mountains and temples, small figures in the foreground; the scenery of Greece.

"Apollo, proud of his achievement in the destruction of the Python (see No. 488, sketched on p. 68), laughed at the little bow of Cupid. The winged god, to avenge the insult, shot a golden love-dart into the heart of Apollo, and a leaden arrow of aversion into the heart of the nymph Daphne, who accordingly persisted in rejecting the addresses of the great god of archers."

533. "*The Opening of the Walhalla*, 1842."

"A Doric temple, erected by Ludwig I., on a hill on the left bank of the Danube, near Regensburg. The interior contains 200 marble busts of eminent Germans."

3 ft. 6½ in. × 6 ft. 5½ in. R.A. 1843.

537. "*Van Tromp's Shallop;*" at the entrance of the Scheldt.

2 ft. 11 in. × 3 ft. 11 in. R.A. 1832.

506. "*Carthage; Dido directing the Equipment of the Fleet.*" "The morning of the Carthaginian Empire." A river scene with rich architecture on each side.

"The bright sun was in the firmament,
A thousand shadows of a thousand hues
Chequering the clear expanse."—ROGERS.

4 ft. 11 in. × 7 ft. 5 in. R.A. 1828.

521. "*The Parting of Hero and Leander.*" From the Greek of Musæus.

4 ft. 9½ in. × 7 ft. 9 in. R.A. 1837.

539. "*Venice: the Canal of the Giudecca.*"

1 ft. 11½ in. × 2 ft. 11½ in. R.A. 1844.

524. "*The Fighting Téméraire,*" tugged to her last berth. Captured at the Battle of the Nile; broken up at Deptford, 1838.

2 ft. 11½ in. × 3 ft. 11½ in. R.A. 1839.

"Effects in the sky of the utmost splendour, relieved by a dark buoy in the foreground; on the left is the huge old ship of the line towed by a little black steam-tug. The misty distance between the gorgeous sky and the momentarily brilliant water is filled with shipping."—*Official Catalogue.*

This and the "*Ulysses*" (508), which we have sketched, exhibit Turner's power as a painter at his best; for colour and poetic conception they are perhaps unrivalled. (*See frontispiece.*)

530. "*Snow Storm.*" Steamer off a harbour's mouth making signals.

2 ft. 11½ in. × 3 ft. 11½ in. R.A. 1842.

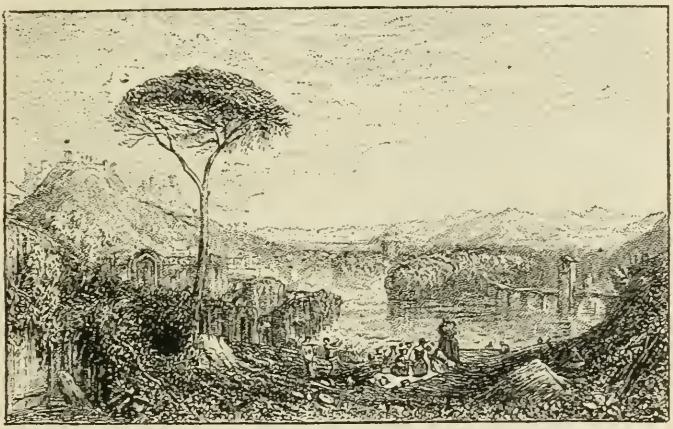
The painter was in this storm, in the *Ariel*, off Harwich.

538. "*Rain, Steam, and Speed.*" The Great Western Railway; a train crossing a viaduct, in the rain. This and the foregoing, painted late in life, are remarkable as studies of wild atmospheric effects.

3 ft. × 4 ft. R.A. 1844.

**543.** "*Venice, Evening; Going to the Ball.*"
1 ft. 11½ in. × 2 ft. 11½ in. R.A. 1846.

The three next landscapes, on the line (Nos. 516, 505, and 512), being considered by many to be Turner's masterpieces, and "the most characteristic of his art," it may be well to examine them together. We sketch the first and the last.



No. 516. 4 ft. 8 in. × 8 ft. 2 in.

**516.** "*Childe Harold's Pilgrimage, Italy.*" R.A. 1832.

". . . . And now, fair Italy,
Thou art the garden of the world, the home
Of all art yields and Nature can decree."

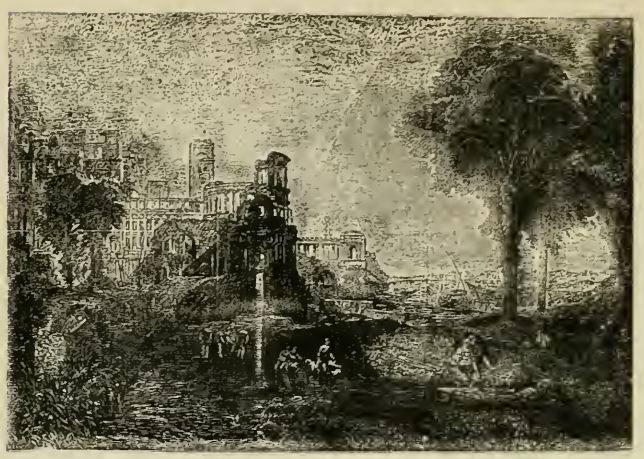
"In this picture, Italy, ancient and modern, are both represented: the ancient ruin, the medieval convent and walled town, and the modern life. The time is evening, the sun is going down beyond the mountains, but still tinging them with a warm and beautiful light, shining alike upon the glorious wreck of the past and on the fascinating out-door life, the feasting and dancing of modern Italy. The Italian air, land, and foliage, are all vividly realised."

There are several pictures of this character; one we have seen, No. 371, in Gallery III. (p. 45).

**505.** "*The Bay of Baiæ; Apollo and the Sibyl.*"

"This view represents one of the most beautiful spots in Italy. The castle of Baiæ is to the right, and on the opposite side of the bay is seen the distant Pozzuoli, the Puteoli of the Romans."

4 ft. 9½ in. × 7 ft. 9½ in. R.A. 1823.



No. 512. 4 ft. 8 in. × 8 ft. 2 in.

**512.** "*Caligula's Palace and Bridge;*" Bay of Baiæ, R.A. 1831.

Here we give little more than an indication of composition; the chief interest is in the effect of the sun rising behind the towers.

**499.** "*The Decline of the Carthaginian Empire.*" Hostages leaving Carthage for Rome; approaching sunset.
5 ft. 7½ in. × 7 ft. 11 in. R.A. 1817.

Turning back a little to—

**513.** "*The Vision of Medea.*" 5 ft. 8 in. × 8 ft. 2 in. R.A. 1831.

**547.** "*Whalers entangled in Ice; Boiling Blubber.*" One of a series painted to illustrate a whaling expedition; a late work.
2 ft. 11½ in. × 3 ft. 11 in. R.A. 1846.

**507.** "*Scene from Boccaccio.*"

"A shady glen with pleasant slopes and many figures; at the extremity of the glen is seen a castle."
4 ft. × 3 ft. R.A. 1828.

**545.** "*Whalers.*" 2 ft. 11 in. × 3 ft. 11 in. R.A. 1845.

**558.** "*Fire at Sea.*" (Unfinished.)

**511.** "*View of Orvieto.*"

A small town on an eminence, luminous landscape with figures. Painted in Rome, 1829. 3 ft. × 4 ft. R.A. 1830.

**536.** "*Fishing Boats bringing a Disabled Ship into Port Ruysdael.*"
2 ft. 11 in. × 3 ft. 11 in.

Remarkable for movement and reality.

**546.** "*Whalers.*" 2 ft. 11 in. × 3 ft. 11 in. R.A. 1846.

**541.** "*Venice, Noon;*" from the Canal of St. Mark.
1 ft. 11½ in. × 2 ft. 11½ in. R.A. 1845.

**508.** "*Ulysses deriding Polyphemus.*" 4 ft. 3 in. × 6 ft. 7 in. R.A. 1829.

"The whole picture is illumined by the golden and crimson light of a brilliant sunrise; the gorgeous galley of Ulysses is on the point of putting off from the island where the Cyclops Polyphemus dwelt." (*See frontispiece.*)

**518.** "*Heidelberg Castle in the Olden Time.*"
Painted about 1835. 4 ft. 3 in. × 6 ft. 7 in.

**540.** "*Venice Quay;*" the ducal palace, the Riva degli Schiavoni, and the Church of San Zaccaria.
1 ft. 11½ in. × 2 ft. 11½ in. R.A. 1844.

**523.** "*Agrippina landing with the Ashes of Germanicus.*" Ancient Rome; triumphal bridge and palace of the Cæsars restored.
2 ft. 11 in. × 3 ft. 11½ in. R.A. 1839.

**548.** "*Queen Mab's Grotto.*" 2 ft. 11 in. × 3 ft. 11 in. B.I. 1846.

"Frisk it, frisk it, by the moonlight beams."
*Fallacies of Hope.*

**519.** "*Regulus leaving Rome,*" to return to Carthage.
3 ft. × 4 ft. B.I. 1837.

In the centre of the east wall, in the place of honour, is—

No. 497. 6 ft. 4 in. × 5 ft. 5 in.

**497.** "*Crossing the Brook.*" R.A. 1815.

One of Turner's finest landscapes, which, together with the pictures on either side of it—"*A Frosty Morning*" (492), and "*Bligh Sand*" (496)

—mark a distinct period of work, between the early pictures, hung on the south side of the gallery, and the brilliant effects in his later style, which we have just seen. "*Crossing the Brook*" has much in common with his later pictures, but is lower in tone. The view is a grand but fanciful rendering of the scenery on the Tamer; a winding river, which divides the counties of Devonshire and Cornwall, treated after the manner of Claude.

On the left is—

**492.** "*A Frosty Morning; Sunrise.*" R.A. 1813.

Effect of sun upon the hoar frost and stillness in the air; a beautiful example of Turner's work, less sunny than might appear from the sketch.

No. 492. 3 ft. 9 in. × 5 ft. 9 in.

**483.** "*London from Greenwich;*" the Hospital and Park in the foreground, the Thames and London in the distance.
2 ft. 10½ in. × 3 ft. 10½ in. Painted 1809.

**460.** "*Buttermere Lake;*" part of Cromach Water, Cumberland; a shower. 2 ft. 11 in. × 3 ft. 11 in. R.A. 1798.

Above the "*Crossing the Brook*" is a picture in the style of Nicholas Poussin—

**477.** "*The Goddess of Discord*" choosing the apple of contention in the Garden of the Hesperides. 4 ft. 11½ in. × 7 ft. B.I. 1806.

**557.** "*Richmond Bridge.*" 2 ft. 11½ in. × 3 ft. 11½ in.

**496.** "*Bligh Sand, near Sheerness.*" A low-toned landscape; fishing-boats trawling, and a cloudy sky.
2 ft. 11 in. × 3 ft. 11 in. Painted in 1809. R.A. 1815.

**461.** "*Morning on the Coniston Fells, Lancashire.*" 3 ft. 11 in. × 2 ft. 11 in. R.A. 1798.

**467.** "*Sandbank, with Gipsies.*" A sketch. 2 ft. × 2 ft. 9 in. Painted 1809.

**482.** "*The Garreteer's Petition.*" 1 ft. 9 in. × 2 ft. 6 in. R.A. 1809.

"A poet at work in his attic, consuming the 'midnight oil.' On his walls are posted a plan of Parnassus and a table of fasts."

[*Entrance to Gallery VII.*]

Over the door is—

**471.** "*Jason in Search of the Golden Fleece.*" 2 ft. 11½ in. × 3 ft. 11½ in. R.A. 1802.

The last picture painted before Turner was made a Royal Academician. Next came the famous "*Calais Pier.*"

**478.** "*The Blacksmith's Shop.*" A butcher disputing with a country blacksmith about the price of iron. Painted, it is said, in emulation of Wilkie's "*Village Politicians,*" which had been exhibited in the Academy in the previous year. 1 ft. 10½ in. × 2 ft. 6½ in. R.A. 1807.

Above the foregoing, and near Turner's early works, is appropriately placed—

**458.** "*Portrait of Himself;*" a life-size portrait of the young artist, painted by himself, just before he made his name by such works as "*Calais Pier*" and "*The Shipwreck.*" Painted 1802.

**463.** "*Æneas with the Sibyl*"—Lake Avernus. 2 ft. 6 in. × 3 ft. 3 in. Painted about 1800.

No. 458. 2 ft. 5 in. × 1 ft. 11 in.

Next, on the line, is a beautiful landscape, low in tone, and somewhat in the style of Claude—

**494.** "*Dido and Æneas leaving Carthage on the Morning of the Chase.*" 4 ft. 10 in. × 7 ft. 11 in. R.A. 1814.

"Carthage is seen in the background; and in the front, the court in long procession prepared for the chase."

**489.** "*Cottages Destroyed by an Avalanche.*" A snow-storm in the Alps. 2 ft. 11½ in. × 3 ft. 11½ in. Painted about 1812.

**500.** "*The Field of Waterloo,*" 18th June 1815; searching for the dead by torchlight. 4 ft. 9 in. × 7 ft. 9 in. R.A. 1818.

No. 488. 4 ft. 10 in. × 7 ft. 10 in.

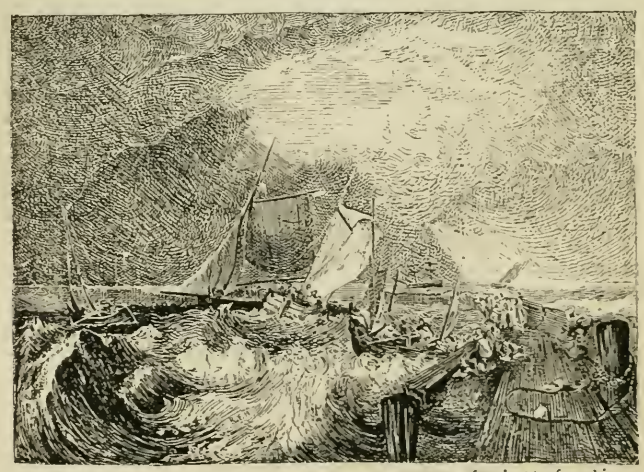
"Envenom'd by thy darts, the monster coil'd,
Portentous, horrible, and vast, his snake-like form."

**488.** "*Apollo Killing the Python.*" R.A. 1811.

"The Python was a dragon that lived near Delphi, and committed havoc among the cattle and inhabitants."

**485.** "*Abingdon, Berkshire;*" with a view of the Thames; morning. 3 ft. 3½ in. × 4 ft. 2½ in. Painted about 1810.

In the centre of this wall are three of Turner's finest marine subjects, illustrating the early period of Turner's work—"*Calais Pier,*" "*The Death of Nelson,*" and "*The Shipwreck;*" the first and last of which we have sketched.



No. 472. 5 ft. 7 in. × 7 ft. 10½ in.

**472.** "*Calais Pier.*" French fishermen preparing for sea. The English packet arriving. Viewed from the eastern jetty; high water with a stiff south-westerly wind. R.A. 1803.

**501.** "*The Meuse.*" Orange merchantman going to pieces on the bar. 5 ft. 7 in. × 7 ft. 10½ in. R.A. 1819.

**474.** "*The Destruction of Sodom.*" Lot and his family leaving the city. 4 ft. 9 in. × 7 ft. 9 in. Painted about 1805.

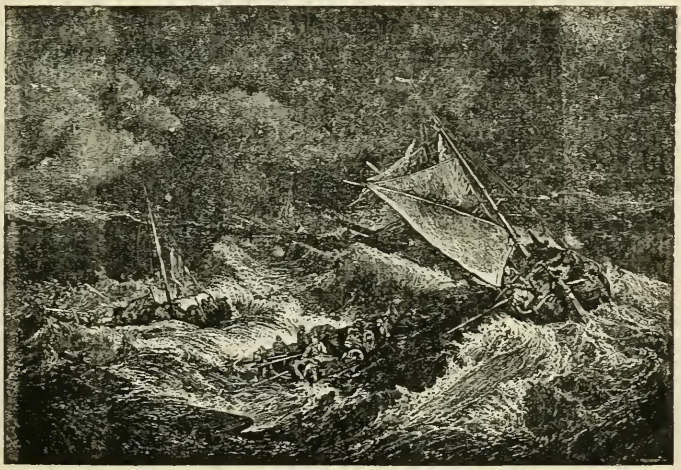
**493.** "*The Deluge.*" 4 ft. 9 in. × 7 ft. 9 in. R.A. 1813.

> " . . . . The thickened sky
> Like a dark ceiling stood, down rushed the rain
> Impetuous, and continued till the earth
> No more was seen."—Milton's *Paradise Lost.*

**480.** "*The Death of Nelson,*" on board the *Victory*, at the battle of Trafalgar, October 21, 1805. 5 ft. 8 in. × 7 ft. 10 in. B.I. 1808.

A canvas crowded with shipping. Nelson has just fallen, and is being carried down from the quarterdeck. One of the finest of Turner's marine subjects of this period.

**481.** "*Spithead;*" boat's crew recovering an anchor. 5 ft. 7 in. × 7 ft. 8 in. R.A. 1809.



No. 476. 5 ft. 7½ in. × 7 ft. 11 in.

**476.** "*The Shipwreck.*" Fishing-boats endeavouring to rescue the crew. One of Turner's principal works. Painted in 1805.

**484.** "*St. Mawes,*" Falmouth Harbour, Cornwall. 3 ft. × 4 ft. Painted 1809.

**490.** "*Snowstorm.*" Hannibal and his army crossing the Alps.

"A lurid sun is seen through the snowstorm, in which the Carthaginian army is threatened to be overwhelmed."

4 ft. 9 in. × 7 ft. 9 in. R.A. 1812.

**486.** "*Windsor;*" view of the castle in the distance.
3 ft. 3½ in. × 4 ft. 2½ in. Painted about 1810.

**470.** "*The Tenth Plague of Egypt.*" 4 ft. 9½ in. × 7 ft. 9½ in. R.A. 1802.

This and the Dutch boats in a gale (No. 813, p. 42), in Gallery III., are good examples of Turner's work when about twenty-six years of age.

**495.** "*Apuleia in Search of Apuleius.*" 4 ft. 9 in. × 7 ft. 9 in. B.I. 1814.

"Painted as a companion to the celebrated Claude in the possession of the Earl of Egremont, at Petwork, Sussex."

**491.** "*Harvest Dinner, Kingston Bank.*" The Thames at Kingston; reapers at dinner. 2 ft. 11 in. × 3 ft. 11 in. Painted 1809.

**466.** "*View in Wales.*" 1 ft. 10 in. × 2 ft. 4 in. Painted about 1800.

**462.** "*Landscape with Cattle in Water.*" 2 ft. 11½ in. × 3 ft. 11½ in.

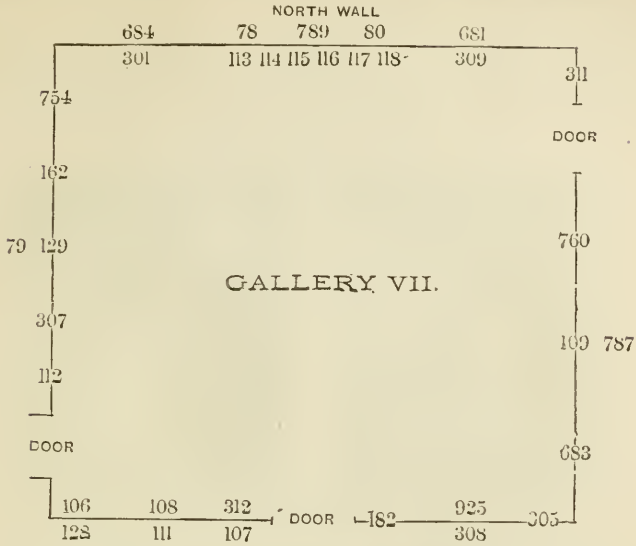
**464.** "*Rispah watching the Bodies of her Sons.*" 3 ft. × 4 ft.

And, lastly, one of his latest and most poetical works—

**528.** "*Burial at Sea of the Body of Sir David Wilkie,*" which has been well called "a noble monument raised by the painter to his deceased friend"—and rival. R.A. 1842.

Sir David Wilkie died on board a steamer off Gibraltar on June 1, 1841; the coffin was lowered at night into the sea. In the following year Turner sent this picture to the Royal Academy.

No. 528. 2 ft. 8½ in. diam.




## Gallery VII.—British School. Period, 1800-1830.

No. 112. 2 ft. 11 in. × 2 ft. 3 in.

In this gallery, which contains some of the best portraits of the English school, we commence appropriately with—

**112.** "*His Own Portrait.*" WILLIAM HOGARTH.

"The picture is represented resting on volumes of Shakespeare, Milton, and Swift; Hogarth's favourite dog, Trump, is painted by the side of it."—*Off. Cat.*

Purchased by Parliament in 1824.

In the centre of the wall is—

**129.** "*Portrait of John Julius Angerstein,*" collector of the Angerstein Gallery. Died 1823. Sir THOMAS LAWRENCE.
3 ft. × 2 ft. 3 in. Painted for George IV., and presented to the National Gallery by William IV. in 1836.

No. 307. 2 ft. 6 in. × 2 ft. 1 in.

No. 162. 2 ft. 10 in. × 2 ft. 3½ in.

**307.** "*The Age of Innocence.*" Sir JOSHUA REYNOLDS. **Vn.**

**162.** "*The Infant Samuel.*" Sir JOSHUA REYNOLDS. There are several replicas of this picture, one in the Dulwich Gallery.
Painted about 1776. Bequeathed by Lord Farnborough, 1838.

No. 754. 4 ft. 1 in. × 3 ft. 4 in.

Above the portrait of Angerstein is a large portrait picture—

**79.** "*The Graces,*" decorating a terminal figure of Hymen. Sir JOSHUA REYNOLDS.
7 ft. 8 in. × 9 ft. 6 in. R.A. 1774.

"'The Graces' are portraits of the three daughters of Sir W. Montgomery; to the right the Marchioness Townsend, in the centre the Hon. Mrs. Gardener, mother of Lord Blessington, and to the left the Hon. Mrs. Beresford."—*Official Catalogue.*

Bequeathed in 1837 by the, then, Earl of Blessington.

**754.** "*Portraits of Two Gentlemen.*" Said to be the portraits of Rev. G. Huddesford and Mr. John Codrington. Sir JOSHUA REYNOLDS. Painted 1779. Presented by Mrs. Beaumont, 1866.

# MARRIAGE À LA MODE. By WILLIAM HOGARTH.

1. "*The Marriage Settlement.*"

2. "*The Viscount and his Lady at Home.*"

3. "*Visit to the Quack Doctor.*"

4. "*The Countess's Morning Levée.*"

5 "*Death of the Earl.*"

6. "*Death of the Countess.*"

These pictures are arranged, under glass, in Gallery VII. They were completed in 1744, and engraved in 1745. Our illustrations are *facsimiles* of the original plates. Nos. 2, 3, 5, and 6 are in *reverse* of the paintings.

Size, each 2 ft. 3 in. × 2 ft. 11 in.

*To face p.* 73.

In the centre of the north wall is a large canvas—

**789.** "*Portraits of Mr. J. Baillie and Family.*" Six figures, life-size. T. GAINSBOROUGH.
8 ft. 2 in. × 7 ft. 5 in.
Bequeathed by Mr. A. Baillie, 1858.

To the left is—

**78.** "*The Holy Family.*" Sir JOSHUA REYNOLDS.
Presented by the British Institution, 1828.

No. 78. 6 ft. 5 in. × 4 ft. 9½ in.

**684.** "*Portrait of Ralph Schomberg, M.D.*" T. GAINSBOROUGH.
7 ft. 7 in. × 5 ft. 6 in. B.I. 1815. Purchased, in 1862, for £1000.

**681.** "*Portrait of Captain Orme.*" Standing, leaning on his horse. Sir JOSHUA REYNOLDS.
7 ft. 9 in. × 4 ft. 9½ in. Painted 1761. Purchased 1862.

**301.** "*View in Italy.*" Lake scene, with ruin and figures in foreground. RICHARD WILSON. 1 ft. 10 in. × 2 ft. 6 in. **Vn.**

See also No. 108, and Wilson's interesting landscapes in Gallery VIII.

On the same wall are ranged the six celebrated pictures by Hogarth—

**113–118.** "*Marriage à la Mode.*" WILLIAM HOGARTH. Gall. V.

"A series of six pictures representing profligacy in high life, or the ill-effects of a marriage of which the rank of one party and the wealth of the other are the sources of mutual attraction." "These pictures," says the Official Catalogue, "were completed in 1744, and sold by Hogarth by auction, June 6, 1750. They were sold to Mr. Lane for 110 guineas, the frames alone having cost 24 guineas. The pictures were bequeathed by Mr. Lane to Colonel Cawthorne, who sold them in 1797 for £1381 to Mr. Angerstein, from whom they were purchased, with the rest of the collection, in 1824."

The pictures are in good preservation, and have, perhaps, never been seen so well as in their present position.

Next are three landscapes by Gainsborough—

No. 80. 6 ft. ½ in. × 5 ft. ½ in.

**80.** "*The Market Cart.*" T. GAINSBOROUGH.

Presented by the British Institution about 1828.

**309.** "*The Watering Place.*" T. GAINSBOROUGH.

1 ft. 11 in. × 2 ft. 6 in. **Vn.**

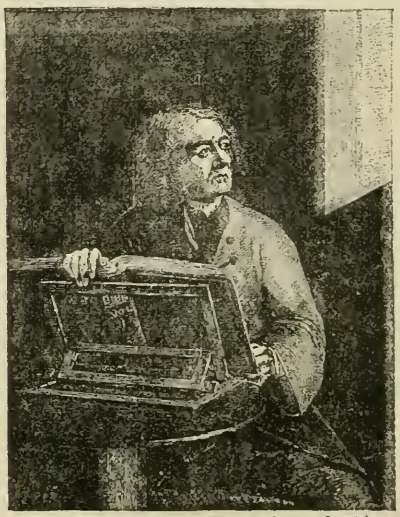
See also No. 109, a more important picture, under the same title.

**311.** "*Rustic Children;*" girl carrying a child; a boy with a bundle of faggots; evening. T. GAINSBOROUGH.

1 ft. 6 in. × 1 ft. 2½ in. **Vn.**

[*Entrance to Gallery IX.*]

Next is a picture, reminding us curiously of Sir Joshua's portrait of Foote in the collection of the Garrick Club—



No. 760. 3 ft. 11½ in. × 3 ft. 1½ in.

**760.** "*Portrait of Orpin;*" parish clerk of Bradford; died 1781. T. GAINSBOROUGH.

Purchased from the Wiltshire collection, in 1867, for £325 10*s.*

In the centre of the east wall is another landscape, a beautiful effect of evening light—

No. 109. 4 ft. 10 in. × 5 ft. 11 in.

**109.** "*The Watering Place.*" T. GAINSBOROUGH.
Presented by Lord Farnborough, 1827.

And next, the ever popular—

**683.** "*Portrait of Mrs. Siddons.*" T. GAINSBOROUGH.

In her twenty-ninth year; dressed in striped blue and white dress and buff shawl, with black hat and feathers. Nearly life-size.

Painted 1784. Purchased, in 1862, for £1000.

No. 683. 4 ft. 1½ in. × 3 ft. 3 in.

Above the Gainsborough is—

**787.** "*The Siege and Relief of Gibraltar.*" J. S. COPLEY.
4 ft. 4 in. × 6 ft. 2 in.
Purchased in 1868.

The other two works by this able historical painter are in Gallery VIII.; see pp. 78 and 79.

**305.** "*Portrait of Sir Abraham Hume, Bt.*" Sir J. REYNOLDS. An intimate friend of the painter; died 1838, in his ninetieth year.
2 ft. 3½ in. × 1 ft. 9¾ in. Painted about 1780. **Vn.**

Next is a very interesting landscape by Gainsborough, in a different manner—

No. 308. 6 ft. × 5 ft.

**925.** "*Landscape;*" a wood scene, with several figures; view of Cornard, in Suffolk. T. GAINSBOROUGH. 4 ft. × 5 ft.

Purchased from the Lewis Fund, in 1875, for £1207 10*s.*

**308.** "*Musidora bathing her Feet.*" T. GAINSBOROUGH. **Vn.**

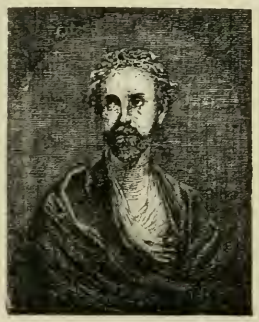
This is the last *genre* picture by the painter of the "*Blue Boy*" and the lost "*Duchess.*"

**182.** "*Heads of Angels.*" Sir JOSHUA REYNOLDS.

Studies from Frances Isabella, daughter of Lord William Gordon, who died aged seven years. (See engraving on title-page.) 2 ft. 6 in. × 2 ft. 1 in. R.A. 1787. Presented by Lady Wm. Gordon, 1841.

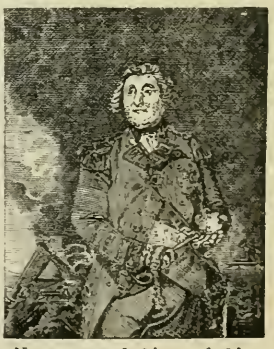
**312.** "*Study of Lady Hamilton as a Bacchante.*" Bust, life-size. G. ROMNEY. 1 ft. 7½ in. × 1 ft. 3¾ in. Painted about 1786. **Vn.**

**108.** "*The Ruins of the Villa of Mæcenas at Tivoli.*" R. WILSON. 3 ft. 10 in. × 5 ft. 6 in. Presented by Sir G. Beaumont, 1826.



No. 107. 2 ft. 6 in. × 2 ft. 1 in.

**107.** "*The Banished Lord.*" Sir JOSHUA REYNOLDS. Presented in 1826.

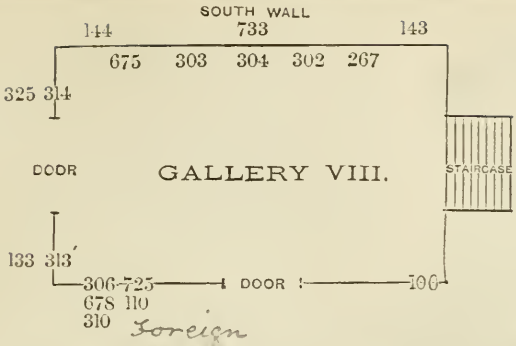


No. 111. 4 ft. 8 in. × 3 ft. 8 in.

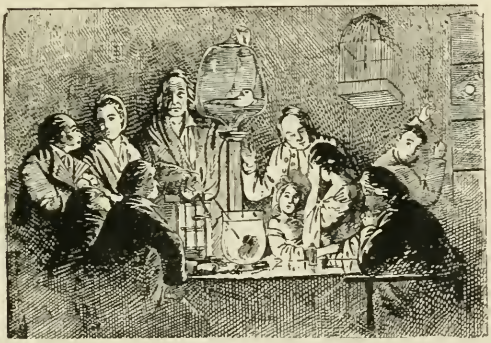
**111.** "*Portrait of Lord Heathfield.*" Life-size. Sir JOSHUA REYNOLDS. Painted in 1787.

**128.** "*Portrait of Right Hon. Wm. Windham.*" Sir JOSHUA REYNOLDS. 2 ft. 6 in. × 2 ft. 1 in. Bequeathed by G. J. Cholmondely in 1831.

**106.** "*A Man's Head,*" in profile. Sir JOSHUA REYNOLDS. 1 ft. 11 in. × 1 ft. 6 in. R.A. 1773. Presented by Sir G. Beaumont, 1826.




## Gallery VIII.—~~British~~ School. Period, 1760–1800.



No. 725. 6 ft. × 8 ft.

**725.** "*An Experiment with the Air Pump.*" JOSEPH WRIGHT.

"The experimenting philosopher is in the act of restoring the air to an exhausted receiver, into which a parrot has been placed to experiment upon. The bird is just recovering its vitality, to the great relief of two young girls present, who thought it dead. The light proceeds from a candle, concealed from the spectator by a sponge in a glass bowl of water."—*Official Catalogue.*

Figures life-size. Painted 1765. Presented by E. Tyrrell, 1863.

**110.** "*Landscape with Figures;*" representing the destruction of Niobe's children. RICHARD WILSON.

3 ft. 10 in. × 5 ft. 6 in. Presented by Sir G. Beaumont, 1826.

**310.** "*Woody Landscape, Sunset.*" T. GAINSBOROUGH.

4 ft. 3 in. × 4 ft. 11 in. **Vn.**

**678.** "*Study for a Portrait of Mr. Abel Moysey.*" T. GAINSBOROUGH.

1 ft. 10¾ in. × 1 ft. 6 in. Presented by Mr. Moysey's grandsons, 1861.

The finished picture is at Bathcalton Court, Somerset.

The date of this, as of many of the Gainsboroughs, is not stated.

No. 306. 2 ft. 5 in. × 2 ft.

**306.** "*Portrait of Himself.*" Bust, life-size. Sir JOSHUA REYNOLDS.

Painted for Mrs. Thrale. **Vn.**

Next, on either side of the door, are two interesting pictures of old London—

**313.** "*Old London Bridge*, 1745." SAMUEL SCOTT.

11¼ in. × 1 ft. 9½ in. **Vn.**

**314.** "*Westminster Bridge*, 1745." SAMUEL SCOTT.

11¼ in. × 1 ft. 9½ in. **Vn.**

Above the foregoing are—

**133.** "*Portrait of Mr. Smith, the Actor*" (known at Drury Lane as "Gentleman Smith;" retired in 1786). JOHN HOPPNER.

2 ft. 6 in. × 2 ft. 1 in. Presented by Mr. Serjeant Taddy, 1837.

**325.** "*Portrait of John Fawcett*," comedian, stage manager at Covent Garden Theatre. Sir THOMAS LAWRENCE. One of the finest of his portraits. 2 ft. 6 in. × 2 ft. 1 in. **Vn.**

In the centre of the south wall is—

No. 733. 8 ft. 1 in. × 11 ft. 11 in.

**733.** "*The Death of Major Pierson.*" J. S. COPLEY. Painted in 1783.

"Killed in an engagement with French troops at St. Heliers, Jersey, January 6, 1781, in his twenty-fourth year."

Purchased, in 1864, for £1600.

**144.** "*Portrait of Benjamin West.*" Full-length, life-size. Sir THOMAS LAWRENCE. 8 ft. 10 in. × 5 ft. 10 in.

"The venerable painter is represented in his studio; on the easel is a sketch of Raphael's cartoon of 'The Death of Ananias.' Painted for the Prince of Wales in 1811, and presented by William IV. in 1836."—*Official Catalogue.*

**675.** "*Portrait of His Sister.*" WILLIAM HOGARTH. Dated 1746. 11 in. × 8¼ in. Bequeathed by Mr. R. Frankum in 1861.

Next in order are the four remaining landscapes by Wilson—

**303.** "*View in Italy.*" RICHARD WILSON. 1 ft. 2 in. × 10 in. **Vn.**

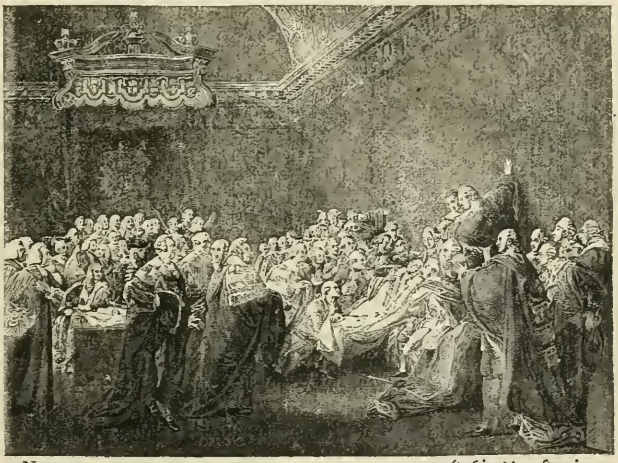
**304.** "*Lake Avernus,*" with the Bay of Naples. RICHARD WILSON. 1 ft. 6½ in. × 2 ft. 4½ in. **Vn.**

**302.** "*View in Italy.*" RICHARD WILSON. 1 ft. 2 in. × 10 in. **Vn.**

**267.** "*Landscape with Figures.*" RICHARD WILSON. 9 in. × 11½ in. Bequeathed in 1854.

**143.** "*Portrait of Lord Ligonier on Horseback.*" Sir JOSHUA REYNOLDS. 9 ft. 2 in. × 7 ft. 10 in. Presented by William IV. in 1836.

An early work, painted about 1760. The remaining eight pictures by Sir Joshua Reynolds in the National Gallery will be found in Gallery IX., where they are at present arranged with the Peel collection.



No. 100. 7 ft. 6 in. × 10 ft. 1 in.

**100.** "*Death of Lord Chatham.*" J. S. COPLEY. Painted 1780. Presented by the Earl of Liverpool, 1828. (*See overleaf.*)

"The scene represented took place in the old House of Lords (the Painted Chamber) on the 7th April 1778. The Earl, after unusual exertions, fainted in making an effort to reply to the Duke of Richmond's speech, in a debate on the independence of the British North American colonies. The Earl was carried home, and never again rose from his bed. He died on the 11th May following."

This painting contains a large number to portraits, to which there is a key under the picture in the gallery.

---

On the east staircase, outside the doors of Gallery VIII., are three pictures; the first an enormous canvas, which may be remembered when exhibited at the Pantheon in Oxford Street.

**786.** "*The Raising of Lazarus.*" B. R. HAYDON.
14 ft. 6 in. × 20 ft. 9 in. Painted 1823.
Presented by R. E. Lofft, in 1868.

**795.** "*The Worship of Bacchus.*" GEORGE CRUIKSHANK.
7 ft. 8 in. × 13 ft. 3 in. Painted 1862. Presented by the artist's friends.
In this painting there are several hundred figures.

**738.** "*An Incident in a Battle.*" C. P. TSCHAGGENY, a Flemish painter. Men and horses wounded, and flying over a battlefield.
5 ft. 9 in. × 6 ft. 5 in. Bequeathed by J. M. Oppenheim.

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Thus far we have seen *all the pictures* in the British section, excepting the two Turners in Gallery IX. and a few English pictures at present arranged in Gallery XVI., the Peel Collection.

Part II. of these "NOTES" will include the **Old Masters** and all the Foreign Pictures in the new galleries, opened to the public for the first time in 1876.

Part III., **"Pictures at South Kensington,"** will include the Raphael Cartoons, the Sheepshanks Collection, &c.

LONDON: PRINTED BY WILLIAM CLOWES AND SONS, STAMFORD STREET AND CHARING CROSS.

# LIST OF FOREIGN PICTURES

ADDED SINCE THE

# ENLARGEMENT OF THE NATIONAL GALLERY

IN 1876.

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| **1022.** | "An Italian Nobleman." MORONI . . . . . (*Sketched on p.* 79.) | XIV. | 79 |
| **1023.** | "An Italian Lady." MORONI . . . . . (*Sketched on p.* 77.) | XIV. | 77 |
| **1024.** | "An Italian Ecclesiastic." MORONI . . . . . (*Sketched on p.* 70.) | XIV. | 70 |
| **1025.** | "An Italian Nobleman." IL MORETTO . . . . . (*Sketched on p.* 77.) | XIV. | 77 |
| **1031.** | "Mary Magdalen." SAVOLDO . . . . . (*Sketched on p.* 72.) | XIV. | 72 |
| **1032.** | "The Agony in the Garden." UMBRIAN SCHOOL . . | XV. | 88 |
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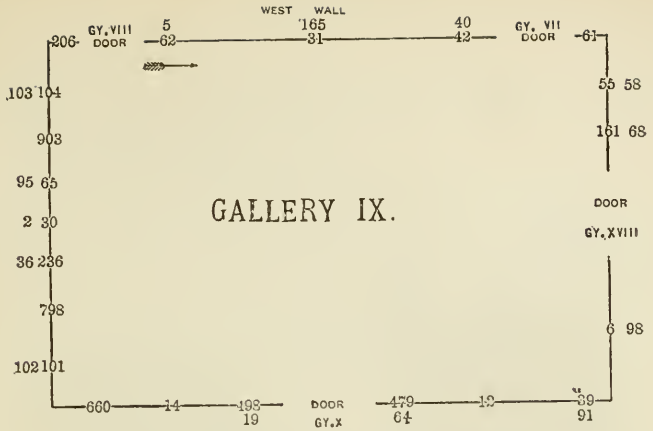
| **1036.** | "Portrait" (Flemish). PAINTER UNKNOWN . . . | XII. | 89 |
| **1041.** | "Vision of St. Helena." P. VERONESE . . . . . (*Sketched on p.* 93.) | XVIII. | 93 |
| **1042.** | "Portrait of a Man." CATH. VAN HEMESSEN . . . | XII. | 89 |
| **1045.** | "A Canon and Patron Saints." GHERARDT DAVID . (*Sketched on p.* 45.) | XII. | 45 |

*** The pictures are mentioned in their order on the walls in October 1878; any subsequent alterations in arrangement can be explained by the attendants in the galleries.




## Gallery IX.—French School.

Claude—N. Poussin—G. Poussin—Champaigne—Clouet—Bourdon—Lancret—Greuze, &c.

No. 62. "*A Bacchanalian Dance.*" N. Poussin. 3 ft. 3 × 4 ft. 8.

Entering the National Gallery by the staircase on the *right hand*, and passing through Gallery VIII., we come to the first of the rooms devoted to the foreign schools, containing thirty-five works by French painters; here also will be found the two Turners which the artist desired should be hung side by side with two Claudes.

Commencing on the right of the doorway, leading into Gallery VIII. (*see Plan*), we find the first of seven works by N. Poussin—one of the early masters of the French school. This picture (No. **62**, sketched above) is considered one of Poussin's masterpieces; it was purchased for £2500. Another similar subject, and also a good example, is No. 42, on the same wall.

5. "*A Sea-port at Sunset.*" CLAUDE LORRAINE. A composition with Italian architecture; ships lying at anchor. 3 ft. 3 in. × 4 ft. 3 in.*
Painted in 1644. Purchased in 1824.

There are ten works by Claude in this gallery; the best are on the opposite wall.

The central picture is a large sombre landscape, by Gaspar Poussin, brother-in-law and pupil of N. Poussin.

No. 31. 5 ft. 3 in. × 6 ft. 6 in.

31. "*Landscape with Figures,*" representing Abraham and Isaac going to sacrifice. GASPAR POUSSIN. Purchased in 1824.

There are six landscapes in this gallery by Dughet (called G. Poussin), of which the above is perhaps the best.

The three remaining works on this wall are by N. POUSSIN—

165. "*The Plague among the Philistines at Ashdod.*"
4 ft. 3 in. × 6 ft. 8 in. Presented in 1838.

40. "*Landscape with Figures; Phocion.*" 2 ft. 6 in. × 3 ft. 7 in.
Presented in 1826.

42. "*A Bacchanalian Festival*"; landscape with a group of Fauns, Nymphs, and Bacchantes. 4 ft. 8 in. × 3 ft. 1 in.
Purchased in 1826.

[*Door.*]

* The dimensions of pictures are given "sight size," not reckoning the canvas under frame. The height is stated first in all cases.

On the right of the doorway are three small examples of CLAUDE presented by Sir George Beaumont, the first two especially noticeable.

**61.** "*Landscape with Figures*," supposed to represent the Annunciation, or the angel appearing to Hagar.

**55.** "*Landscape with Figures*," representing the death of Procris.
1 ft. 3 in. × 1 ft. 7 in.

**58.** "*Landscape with Goatherd and Goats.*" 1 ft. 8½ in. × 1 ft. 4 in.

No. 61. CLAUDE. 1 ft. 8 × 1 ft. 5.

Next are two finely composed landscapes by GASPAR POUSSIN—

**161.** "*An Italian Landscape*"—mountain scenery.
2 ft. 8 in. × 5 ft. 5 in.
Bequeathed by Lord Farnborough.

**68.** "*A Woody Landscape—Evening*"; a view near Albano.
1 ft. 7 in. × 2 ft. 2 in. Bequeathed by Rev. W. H. Carr.

[*Door.*]

On the right of the doorway is a well-known Claude—

**6.** "*Landscape with Figures*"; supposed to represent David at the cave of Adullam. CLAUDE LORRAINE. 3 ft. 9 in. × 6 ft. 2½ in.

This picture was painted in 1658, and was, up to the time of the French Revolution, in the Chigi Palace at Rome.
Bequeathed by Rev. W. H. Carr.

**98.** "*View of La Riccia.*" G. POUSSIN. 1 ft. 7 in. × 2 ft. 2 in.
Bequeathed by Rev. W. H. Carr.

**91.** "*Venus sleeping, surprised by Satyrs.*" N. POUSSIN.
2 ft. 2 in. × 1 ft. 8 in. Bequeathed by Rev. W. H. Carr.

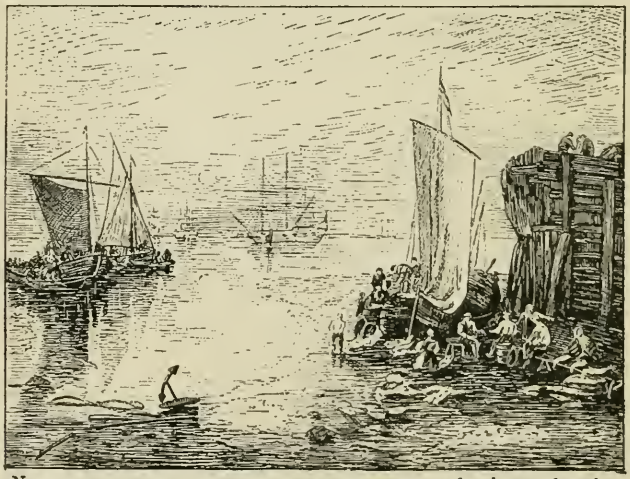
**39.** "*The Nursing of Bacchus.*" N. POUSSIN. 2 ft. 6½ in. × 3 ft. 1 in.
Landscape with Nymphs and Fauns tending the infant Bacchus.
Bequeathed by G. J. Cholmondeley.

The next four pictures are the two Claudes and two Turners hung together for comparison; they occupy the principal portion of the east

wall. The first is scarcely an adequate representation of the colouring of Claude. The Turners are two of his best works.

No. 12. 4 ft. 11 in. × 6 ft. 7 in.

**12.** "*Landscape with Figures*"; representing the marriage festival of Isaac and Rebecca. CLAUDE LORRAINE. Purchased in 1824

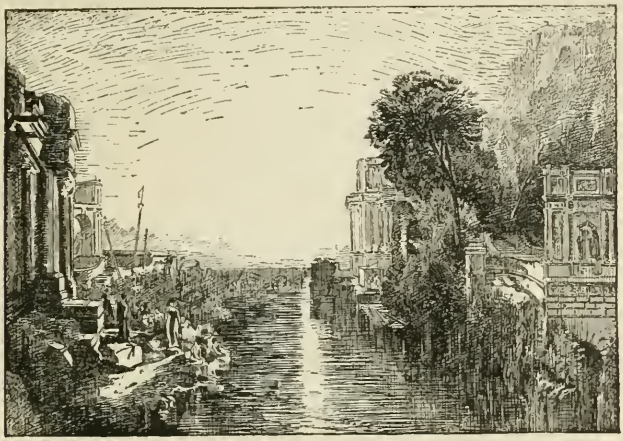


No. 479. 4 ft. 4 in. × 5 ft. 10 in.

**479.** "*The Sun rising in a Mist.*" J. M. W. TURNER.

Fishing-boats arriving and unloading, fishermen selling fish; a guardship in the distance. Bequeathed by the artist.

[*Door.*]



No. 498. 5 ft. ½ in. × 7 ft. 5½ in.

**498.** "*Dido building Carthage.*" J. M. W. TURNER.
Bequeathed by the artist.

**14.** "*A Sea-port*"; the embarkation of the Queen of Sheba on the occasion of the visit of Solomon. CLAUDE LORRAINE.
4 ft. 11 in. × 6 ft. 7 in. Purchased in 1824.

This fine picture, painted in 1648 for the Duke de Bouillon, is known as the "Bouillon Claude"; it is somewhat similar in composition to No. 30, sketched on p. 12.

The remaining two pictures on this wall, hung above (bequeathed by Sir G. Beaumont), are a dark rocky landscape by Bourdon and another Claude, viz. :—

**64.** "*The Return of the Ark from Captivity.*" SÉBASTIEN BOURDON.
3 ft. 5 in. × 4 ft. 5 in.

The only work by Bourdon, one of the twelve *anciens* of the Academy of Painting in Rome in 1648; this picture was formerly in the possession of Sir Joshua Reynolds.

**19.** "*Landscape with Figures*"; representing the story of Narcissus and Echo. CLAUDE LORRAINE. 3 ft. 1 in. × 3 ft. 11 in.

**660.** "*A Man's Portrait,*" in the costume of the sixteenth century. FRANÇOIS CLOUET. 12 in. × 9 in. Painted on panel; dated 1543.

Turning to the south wall, there are (in opposite corners) four interesting works, representing the "Four Ages of Man," by Nicolas Lancret, a painter in the style of Watteau. Lancret was a member of the French Academy in 1719, and notable as a painter of *fêtes galantes.*

**101.** "*Infancy*"; **102.** "*Youth*"; **103.** "*Manhood*"; **104.** "*Age.*"
LANCRET. Each 1 ft. 1 in. × 1 ft. 5½ in.
Bequeathed by Lieut.-Colonel Ollney.

**798.** "*Three Portraits of Cardinal Richelieu*"; in red cap and robe.
PHILIPPE DE CHAMPAIGNE. 1 ft. 11 in. × 2 ft. 4½ in.

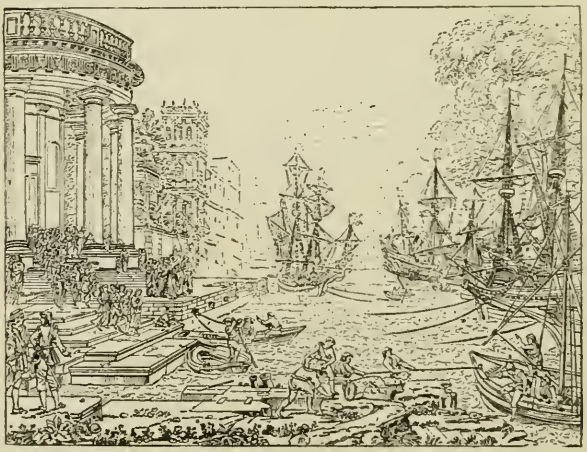
The only example of this artist, a celebrated portrait painter in the time of Louis XIV. Presented by Mr. A. W. Franks.

**36.** "*A Landstorm*"; mountain scenery. G. POUSSIN.
4 ft. 11 in. × 6 ft. Purchased in 1824.

**236.** "*Castle of Sant' Angelo, Rome.*" C. J. VERNET.

View of Sant' Angelo, with a fête on the Tiber, representing tilting in boats and other festivities; numerous small figures. Vernet was a celebrated marine painter of the last century; his best works are in the Louvre. 3 ft. 3 in. × 4 ft. 7½ in. Presented by Lady Simpkinson in 1853.

The central picture on this wall is a Claude, considered by many to be his best work—



No. 30. 3 ft. 8 in. × 4 ft. 11 in.

**30.** "*Sea-port, with the Embarkation of St. Ursula.*" CLAUDE.

"The water in this picture is a small basin or harbour; on the left side is a perspective view of a rich pile of architecture, on the right are the ships about to conduct St. Ursula and her followers on her pilgrimage."

Here, as in No. 14, the picture is remarkable for atmospheric beauty; we see the trees sway in the wind, and the light waves sparkle in the morning sun. Painted in 1646. Purchased in 1824.

2. "*Pastoral Landscape with Figures.*" CLAUDE.
3 ft. 4 in. × 4 ft. 5 in. Painted 1645. Purchased in 1824.

[The remaining example of Claude is a classical landscape, No. 1018, on the south wall of Gallery XI. (p. 36).]

65. "*Cephalus and Aurora.*" N. POUSSIN. 3 ft. 2 in. × 4 ft. 3 in.
Bequeathed by G. J. Cholmondeley.

95. "*Landscape, with Dido and Æneas taking shelter from the storm.*" G. POUSSIN. 4 ft. 10 in. × 7 ft. 4 in.

A good example of the painter; the subject is from the fourth book of Virgil. Bequeathed by Rev. W. H. Carr.

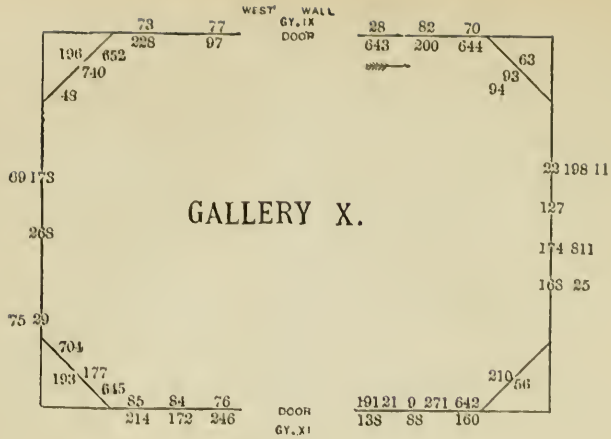
903. "*Portrait of Cardinal Fleury*"; in his robes, with a small red skull-cap on his head. HYACINTHE RIGAUD.
2 ft. 8½ in. × 2 ft. 1½ in.

Rigaud painted a number of portraits in the time of Louis XIV.; three of his works are in the Dulwich Gallery, and several in the Louvre.

103, 104. LANCRET. See p. 12.

The last of the thirty-five pictures in this gallery, which very imperfectly represent the old French school, is No. 206, "*The Head of a Girl,*" JEAN BAPTISTE GREUZE; one of three examples of this painter, best known in England by his charming heads of children (see p. 32). There are much more important works by Greuze to be seen in the Louvre; such as "*The Village Betrothal,*" &c.

No. 206. 1 ft. 6 in. × 1 ft. 3 in.




## Gallery X.—Italian School.

Bronzino—Canaletto—Caravaggio—Caracci—Correggio—Domenichino—Garofalo—Guercino—Guido—Giulio Romano—Sassoferrato—Salvator Rosa—Paolo Veronese.

There are fifty pictures in Gallery X., consisting principally of works of the Venetian, Tuscan, and Bolognese schools of the sixteenth and seventeenth centuries.

Commencing on the right of the door leading into Gallery IX. (*see Plan*), the first picture is—

No. 28. 4 ft. 8 in. × 3 ft. 7 in.

28. "*Susannah and the Elders.*" Lodovico Caracci.

The only example of L. Caracci, the founder of a school of painting in Bologna in the sixteenth century; his principal works are in the Bolognese gallery.

Below are four small pictures, crowded with figures, which should be examined together—

643. "*The Capture of Carthagena*"; and "*The Continence of Publius Cornelius Scipio.*"

644. "*The Abduction of the Sabine Women*"; and "*The Reconciliation between the Romans and the Sabines.*" Giulio Pippi Romano.

Giulio Pippi, called Romano, was one of Raphael's pupils; the above are designs for larger works.

**200.** "*The Madonna in Prayer.*" SASSOFERRATO.

The other work by this artist is on the south side of this gallery, p. 23. The Madonna is in bright blue robe, with warmer tones in the painting than appear in the sketch.

Bequeathed by Mr. R. Simmons, 1846.

No. 200. 2 ft. 5 in. × 1 ft. 11 in.

**82.** "*The Holy Family*"; with St. Francis adoring the infant Christ; behind are Elizabeth and St. John. LODOVICO MAZZOLINI DA FERRARA.

2 ft. ¼ in. × 1 ft. 6¾ in.

Bequeathed by Rev. W. H. Carr.

**70.** "*Cornelia and her Children*"; four figures; life-size. PADOVANINO.

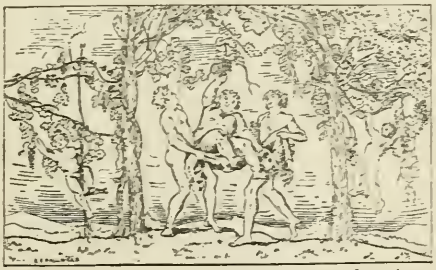
4 ft. 8 in. × 4 ft. Bequeathed by Lieut.-Colonel Ollney.

The other work by Alessandro Varotari (called Padovanino), who excelled in the painting of children, is "*Boy with a Bird*," on the north wall of Gallery XI. (p. 30).

Next are four, of the eight, works (all in this gallery) by ANNIBALE CARACCI, the ablest of the Caracci family. Nos. 93 and 94, which are highly esteemed, used to hang in the Lancetti Palace at Rome, and are supposed to have been originally painted to decorate a harpsichord.

**63.** "*Landscape with Figures.*" 3 ft. 5 in. × 4 ft. 5 in.

Bequeathed by Rev. W. H. Carr.



No. 93. 1 ft. 9¼ in. × 2 ft. 11 in.

**93.** "*Silenus gathering Grapes.*" ANNIBALE CARACCI.

In this picture the autumnal colour of the leaves is assisted by the use of gold-leaf. Bequeathed by Rev. W. H. Carr.

**94.** "*Pan teaching Apollo to play upon the Pipes.*" A. Caracci.
1 ft. 2 in. × 2 ft. 8 in. Purchased in 1824.

**198.** "*The Temptation of St. Anthony in the Desert.*"
1 ft. 7½ in. × 1 ft. 1½ in. Purchased in 1846.

No. 22. 1 ft. 2¼ in. × 1 ft. 5½ in.

**22.** "*The Dead Christ.*" Guercino.

The only example of Giovanni Francesco Barbieri, "one of the most esteemed of the second-rate Italian masters," commonly called Guercino; a work of great beauty, often engraved and imitated.
Bequeathed by Rev. W. H. Carr.

Above is the first of seven Guidos, all in this gallery—

**11.** "*St. Jerome kneeling before a Crucifix*"; large half-length figure. Guido Reni. 3 ft. 10½ in. × 3 ft. Bequeathed by Rev. W. H. Carr.

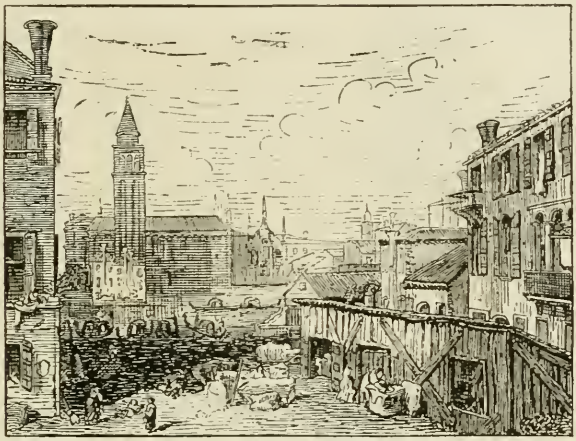
**811.** "*Forest Scene, with Tobias and the Angel.*" Salvator Rosa.
7 ft. 9 in. × 11 ft. ¾ in.

A wild, rocky landscape, not well seen in its present position. No. 84, on the east wall (sketched on p. 20), is the best of his three landscapes. The third example of this painter is in Gallery XI. (p. 34).

In the centre, on the line, is the only work by a Roman artist, a pupil of Andrea Sacchi, and painter to the papal court in the seventeenth century.

**174.** "*Portrait of a Cardinal.*" Carlo Maratta.
3 ft. 11 in. × 3 ft. 2 in. Presented by Mr. H. G. Knight.

On either side of the foregoing are two of the numerous views of Venice by CANALETTO, whose paintings were remarkable in their day for accuracy of detail; he made frequent use of the *camera lucida.*



No. 127. 4 ft. × 5 ft. 4 in.

**127.** "*A View in Venice.*" CANALETTO. The Scuola della Carità, now the Academy of Arts, is seen near the tower beyond the Grand Canal. Presented by Sir G. Beaumont.

**163.** "*A View on the Grand Canal*"; with the church of San Simeone Piccolo. 4 ft. 1 in. × 6 ft. 8½ in. Bequeathed by Lord Farnborough.

The remainder of Canaletto's works are in the adjoining Gallery XI.; the best is No. 937 (p. 29).

In the right-hand corner is a sketch by one of Canaletto's pupils and imitators—

**210.** "*View of the Piazza of St. Mark, Venice.*" FRANCESCO GUARDI. 2 ft. 4 in. × 3 ft. 11½ in. Bequeathed by Mr. R. Simmons.

**25.** "*St. John in the Wilderness.*" ANNIBALE CARACCI. 5 ft. 5 in. × 3 ft. 1 in. Purchased in 1824.

**56.** "*Landscape with Figures*"; in boats on a lake. ANNIBALE CARACCI. 3 ft. 1½ in. × 4 ft. 4½ in. Bequeathed by Rev. W. H. Carr.

**160.** "*The Repose.*" P. F. MOLA. A landscape with small figures, representing the flight into Egypt. 1 ft. × 1 ft. 6 in. Bequeathed by Lord Farnborough.

The other work by Mola, a landscape, No. 69, is on the south wall.

No. 271. 1 ft. 9½ in. × 1 ft. 4 in.

Next on the line is—

**642.** "*Christ's Agony in the Garden.*" GAROFALO. 1 ft. 9 in. × 1 ft. 2 in. Purchased in 1860.

There are four works by Benvenuto Tisio (called Garofalo): one in Gallery XIV. and two in the Octagon Hall (see pp. 68 and 91).

**271.** "*Ecce Homo.*" GUIDO.

This picture was formerly in the possession of Sir Benjamin West.

Bequeathed by Mr. Samuel Rogers.

No. 9. 2 ft. 6 in. × 1 ft. 9 in.

**9.** "*Christ appearing to Simon Peter after His Resurrection.*" ANNIBALE CARACCI.

This little picture is considered—

"remarkable as an example of the school of the Caracci, which aimed at a union of the perfections of other schools—the grandeur of the Florentine, the grace of the Roman school, the colour of Titian, and the chiaroscuro of Correggio."

Purchased in 1826.

Above is a large painting, attributed to ANNIBALE CARACCI—

**88.** "*Erminia taking Refuge with the Shepherds.*"

From the story of Erminia in Tasso's 'Jerusalem Delivered.'

4 ft. 10 in. × 7 ft. Purchased in 1824.

"The picture represents that part of the story when Erminia (startled from the first repose which she had taken after her flight, by the sound of pastoral music) discovers an old shepherd busy making baskets whilst tending his flock, and listening to the music of three children."

"The children," says Mrs. Jameson, "are divinely painted. Nothing can exceed their expression of genuine infantine surprise, as Erminia throws off her glittering helmet, and displays her gentle eyes and golden hair."

This picture was formerly attributed to Domenichino.

**21.** "*Portrait of a Lady.*" CRISTOFANO ALLORI.

A Florentine lady of rank in white bodice, red sleeves, and head-dress richly ornamented with gold. The only work by Allori, who was a distinguished Florentine artist in the sixteenth century; he painted the celebrated "*Judith with the Head of Holofernes*," in the Pitti Palace at Florence.

Bequeathed by Rev. W. H. Carr.

No. 21. 1 ft. 11 in. × 1 ft. 6¾ in.

**191.** "*Christ and St. John.*" GUIDO. The youthful Christ embracing St. John; two heads. 1 ft. 7 in. × 2 ft. 3 in. Purchased in 1844.

**138.** "*Ancient Ruins with Figures.*" G. P. PANNINI. A composition; the pyramid of Cestius in the middle ground. 1 ft. 7½ in. × 2 ft. 1 in. Bequeathed by Lieut.-Colonel Ollney.

[*Door.*]

**246.** "*Madonna and Child.*" GIROLAMO DEL PACCHIA (PACHIAROTTO). 2 ft. 5 in. × 2 ft. Purchased in 1854.

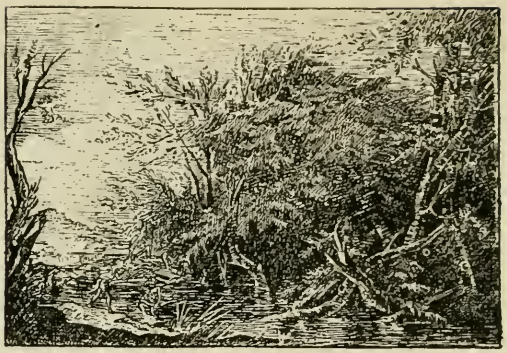
The only example of this painter; whose best known work is a fresco in the church of Santa Catarina at Sienna, his native place.

**76.** "*Christ's Agony in the Garden.*" CORREGGIO. 1 ft. 2 in. × 1 ft. 4 in. Purchased in 1824.

This small picture is a copy of the original in the possession of the Duke of Wellington, which was said to have been painted by Correggio for an apothecary, to whom he was indebted, for four scudi. There are four examples of Correggio in the National Gallery; the best is No. 23, in Gallery XV. (sketched on p. 85); his greatest works are to be seen in Parma, his native place.

Next is a large sombre canvas with clusters of overhanging trees. illustrating Æsop's fable of Mercury and the Woodman.

(*Sketched on next page.*)



No. 84. 4 ft. 1½ in. × 6 ft. 7½ in.

**84.** "*Mercury and the Dishonest Woodman.*" SALVATOR ROSA.
Purchased in 1837 for £1680.

**172.** "*Christ and the Two Disciples at Emmaus.*" M. DA CARAVAGGIO.
4 ft. 7 in. × 6 ft. 5½ in. Presented by Lord Vernon.

"A composition of four half-length figures. Christ, breaking bread, is seated between two of His disciples at a table, on which is spread an Italian meal; the fourth figure, behind, is the cook, or host."

This picture (the only one we possess by Caravaggio) is considered one of his best.

**214.** "*The Coronation of the Virgin*"; the Virgin, attended by cherubim, borne upwards by angels. A composition full of figures; an early work of the painter. GUIDO. 2 ft. 1¾ in. × 1 ft. 6¾ in.
Bequeathed by Mr. W. Wells.

**85.** "*St. Jerome and the Angel.*" DOMENICHINO.
1 ft. 8 in. × 1 ft. 3½ in. Bequeathed by Rev. W. H. Carr.

"The saint is represented seated in a cave, occupied in the study of his books and manuscripts, his attendant lion crouching at his feet. The apparition of the angel seems to imply the special mission of St. Jerome as the interpreter of the Scriptures."

There are four works by Domenichino (one of the Caracci school), all in this room; of which the above is considered the best.

In this corner of the gallery are two very characteristic examples of GUIDO; the one on the line being a repetition of a Magdalen in the Louvre.

**177.** "*The Magdalen.*" Half-length, life-size. GUIDO.
2 ft. 7 in. × 2 ft. 3 in. Purchased in 1840 for £1680.

No. 193. 3 ft. 9½ in. × 4 ft. 10½ in.

**193.** "*Lot and his Daughters.*" GUIDO.

On either side of No. 177 are two miniature paintings, the first (No. 645) a good example of MARIOTTO ALBERTINELLI, friend and assistant of Fra Bartolomeo, a Florentine painter of the fifteenth century.

**645.** "*The Virgin and Child.*" 6 in. × 4 in. Purchased in 1860.

**704.** "*Portrait of Cosmo I., Duke of Tuscany.*" ANGELO BRONZINO.
8¼ in. × 6½ in. Presented by the Queen.

Bronzino was a pupil of Andrea del Sarto. More important works by both these artists will be found together in the south-west corner of Gallery XIV.

**29.** "*A Holy Family.*" FEDERIGO BAROCCI.
Bequeathed by Rev. W. H. Carr.

This picture is known as "*La Madonna del Gatto,*" from the circumstance of a cat being introduced into the composition. The only work by this artist.

No. 29. 3 ft. 9 in. × 3 ft.

**75.** "*Landscape with Figures,*" representing the story of St. George and the Dragon. DOMENICHINO.
1 ft. 8½ in. × 2 ft. 1 in. Bequeathed by Rev. W. H. Carr.

The greater part of the south wall is occupied by a large work by Paolo Veronese—

**268.** "*The Adoration of the Magi.*" PAOLO VERONESE.
11 ft. 7 in. × 10 ft. 7 in. Painted in 1573.
Purchased in 1855 for £1977.

"This picture, painted in 1573, presents a ruined building of Roman architecture, with pillars, a portion of which is roofed with thatch, and has served as a stable. On the right is the Virgin seated, holding in her arms the Infant, who is receiving the adoration of the three Wise Men. The retinue of the Magi are behind, some bearing presents. Composition of sixteen figures, life-size."

There is another painting by Veronese (No. 97) near the west door of this gallery. Three examples of Paul Veronese are sketched on pp. 72, 75, and 93.

Next is a good portrait by a painter of the school of Veronese.

**173.** "*Portrait of a Gentleman.*" JACOPO BASSANO.
3 ft. 9 in. × 2 ft. 10 in. Presented by Mr. H. G. Knight.

And, on the west wall, a large work, also attributed to Bassano—

No. 228. 5 ft. 3 in. × 8 ft. 9 in.

**228.** "*Christ driving the Moneychangers out of the Temple.*"
Presented by Mr. P. L. Hinds.

The best picture by this artist is "*The Good Samaritan*" (No. 277), on the east wall of Gallery XV. (sketched on p. 88).

Above No. 173 is—

**69.** "*St. John preaching in the Wilderness*"; five figures. P. F. MOLA. 1 ft. 8½ in. × 2 ft. 2 in.

**196.** "*Susannah and the Elders.*" GUIDO. 3 ft. 10 in. × 4 ft. 11½ in.

Three half-length figures, life-size. Painted as a companion picture to No. 193, on the same wall (sketched on p. 21). There are several repetitions of these two pictures.

**48.** "*Landscape with Figures*"; representing the story of Tobias and the angel. DOMENICHINO. 1 ft. 8½ in. × 2 ft. 1 in. Bequeathed by Rev. W. H. Carr.

**740.** "*The Madonna with the Infant Christ*"; landscape background. SASSOFERRATO. 3 ft. 2 in. × 2 ft. 5 in. Purchased in 1864.

Next is a small subject, with four figures, by a pupil of Andrea del Sarto—

**652.** "*Charity.*" FRANCESCO ROSSI, called SALVIATI. 9¾ in. × 7 in. Purchased in 1860.

Above Bassano's "*Christ and the Moneychangers*," and hung rather out of sight, is the only work by Ercole Grandi—

**73.** "*The Conversion of St. Paul.*" ERCOLE DA FERRARA. 1 ft. 11 in. × 2 ft. 3 in. Bequeathed by Rev. W. H. Carr.

"A confused group of men and horses, with the Saviour in the clouds, and a view of Jerusalem in the background."

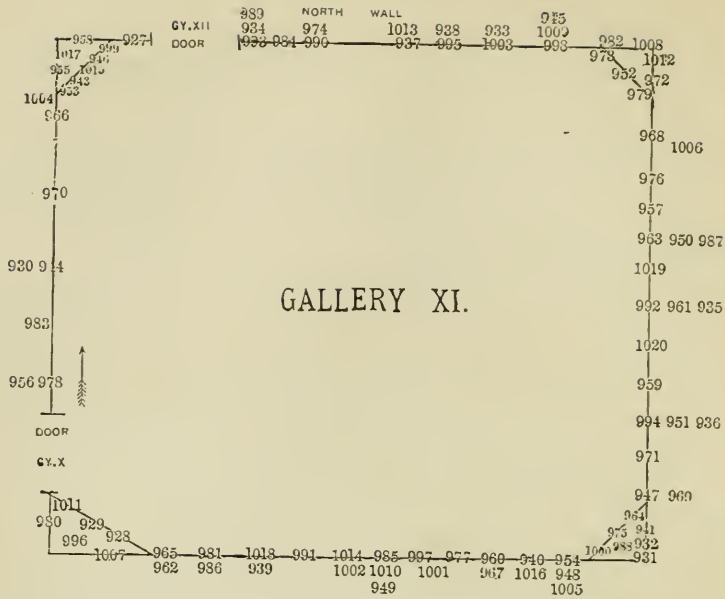
**77.** "*The Stoning of St. Stephen.*" Seven small figures. DOMENICHINO. 2 ft. 1 in. × 1 ft. 7 in. Bequeathed by Rev. W. H. Carr.

The last picture in this gallery is—

**97.** "*The Rape of Europa.*" PAOLO VERONESE. 1 ft. 11 in. × 2 ft. 3 in.

A study for the large picture in the Imperial Gallery at Vienna.

[The other works by Italian masters will be found in Galleries XIII., XIV., XV., XVII. and in the Octagon Hall. The earliest are in Gallery XVII.; the best are in Gallery XV.]




## Gallery XI.—The Wynn Ellis Gift.

Cuyp—Teniers—Mabuse—Van de Cappelle—Both—Metsu—Memling—Quintin Matsys—Ruysdael—Vandevelde—Van der Heyde—Hobbema—Paul Potter—Wynants—Berchem—Van Ostade—Bakhuizen—P. Veronese—Canaletto—Sir Peter Lely, &c.

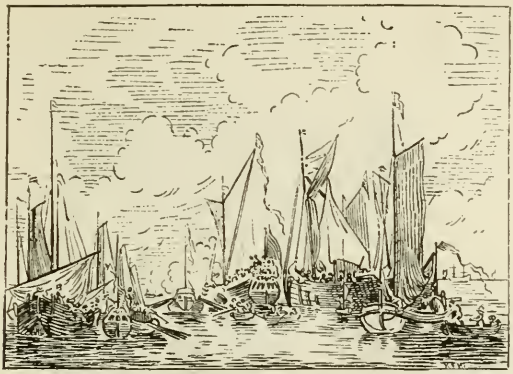
The Wynn Ellis Collection (bequeathed to the National Gallery in 1876) consists principally of pictures by the Dutch and Flemish painters, and should be examined in connection with the adjoining Gallery XII.; also with Gallery XVI., known as "The Peel Collection," the latter containing the choicest examples of the Dutch masters.

There are ninety-four pictures in Gallery XI., varying greatly in quality and interest, and not arranged according to any particular school.

Commencing on the right of the door leading to Gallery X., the first picture is a river scene by a distinguished Dutch painter; the composition is indicated in the sketch on next page.

**978.** "*Dutch Vessels saluting.*" W. VANDEVELDE.

There are thirteen examples of W. Vandevelde: four in this gallery, two in Gallery XII., and seven in Gallery XVI. Two of the best are Nos. 149 and 150, in Gallery XII. (p. 49).

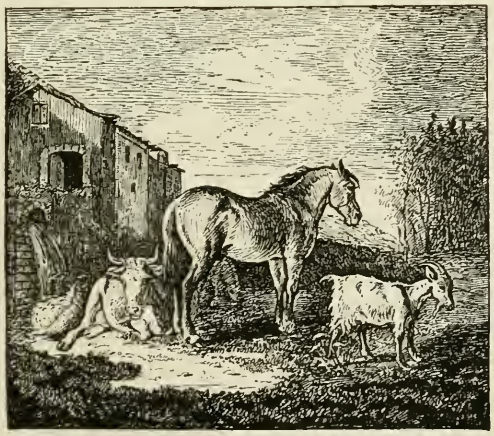


No. 978. W. VANDEVELDE. 2 ft. 11½ in. × 4 ft. 1 in.

**956.** "*Rocky Italian Landscape*"; with goatherds and muleteers. J. BOTH. 3 ft. 9 in. × 5 ft. 3 in.

Of the six works by this eminent Dutch landscape painter, four are in this gallery and two in Gallery XII. Two of the most important are Nos. 957 and 71 (pp. 32 and 41).

Next is a rich cabinet picture, excellent in quality and colour, by a brother of W. Vandevelde, the marine painter.



No. 983. 1 ft. × 1 ft. 2½ in.

**983.** "*A Bay Horse.*" A. VANDEVELDE.

There are two other works by this artist in this gallery, and three in Gallery XVI.

The central picture on this wall is one of the many versions of "*The Moneychangers*," by Quintin Matsys, a famous Netherlands painter of the sixteenth century, whose principal works are at Antwerp.

No. 944. 2 ft. 11½ in. × 2 ft. 4½ in.

**944.** "*The Moneychangers.*" QUINTIN MATSYS.

The sketch will sufficiently indicate the forcible delineation of character, and powerful effect, of this picture (a repetition with alterations of one at Windsor Castle); every detail of costume is elaborately studied; the claret-coloured robe trimmed with fur, the scarlet head-dress of the merchant, &c., are as brilliant as if painted yesterday.

Another work, attributed to this artist, is at the north end of Gallery XII. (p. 47).

Above is a large landscape with figures—

**930.** "*The Garden of Love.*" THE SCHOOL OF GIORGIONE. 7 ft. 3 in. × 4 ft. 11 in.

**970.** "*The Drowsy Landlady.*" GABRIEL METSU. 1 ft. 2½ in. × 1 ft. ½ in.

"A woman in a scarlet gown and white apron is sleeping in a chair, with a clay pipe in her hand. Two men in the background, one endeavouring to wake her by tickling her neck with his pipe; a spaniel in front watching her."

The two best examples of this celebrated painter of *genre* are in Gallery XVI., Nos. 838 and 839 (pp. 103 and 96).

**966.** "*River Scene*"; shipping, with a barge and vessels saluting. VAN DE CAPPELLE. 3 ft. ½ in. × 5 ft.

A good example of this Dutch marine painter. There are four of his works in this gallery, and one in Gallery XVI.; one of the best, No. 964, is sketched on p. 34.

**1004.** "*Italian Landscape*"; hilly country, muleteers resting with their animals. BERCHEM. 3 ft. 7 in. × 4 ft. 1 in.

Three of his landscapes are in this gallery, one in Gallery XII. and one in Gallery XVI.

**953.** "*The Toper.*" TENIERS (the younger).

A man in blue jacket and red cap, with mug and glass in hand; cottage in the background. This miniature picture is the first of fifteen works by the younger Teniers; they are all in this gallery, or in Galleries XII. and XVI. (*See Index.*)

No. 953. 6¼ in. × 4¾ in.

The next picture, No. **943** (sketched below), is a small portrait by one of the most distinguished of the early Flemish painters; a work remarkable for earnestness, delicacy, and finish.

This picture, supposed to be the only portrait in existence of Memling, was formerly in the possession of Samuel Rogers. The costume is that of the Hospital of St. John at Bruges.

Memling's three other works are at the north end of Gallery XII. (pp. 45 and 46).

No. 943. 1 ft. ¼ in. × 8 in.
"*Portrait of himself.*"
HANS MEMLING.

**955.** "*A Ruin; Women bathing.*" CORNELIUS POELENBURG.

A composition with many figures; the only work by this artist, a painter of Utrecht; his time was much occupied in painting the figures on other artists' landscapes, a custom of the early Dutch painters.

No. 946. MABUSE. 9¼ in. × 6¼ in.

In the centre of this corner is—

**1015.** "*Fruit and Flowers and Dead Birds.*" JAN VAN OS. 2 ft. 3 in. × 1 ft. 9 in.

An excellent example of "still life," the only work by this Dutch artist.

**946.** "*A Man's Portrait*"; in gown furred with sable. MABUSE.

This small portrait (hung as a companion to No. 943) and No. 656, at the north end of Gallery XII. (p. 44), are two good examples of this Flemish painter of the sixteenth century, but more important pictures by him are to be seen in the Louvre. Note the painting of the furred gown in No. 946.

**958.** "*Outside the Walls of Rome*"; on the banks of the Tiber. J. BOTH. 1 ft. 4½ in. × 1 ft. 9½ in.

**999.** "*Candle-light*"; an officer presenting some jewellery to a lady. G. SCHALCKEN. 6 in. × 7¼ in.

There are four little works by this skilful painter of candle-light effects. (*See Index.*)

Near the door leading to Gallery XII. is the portion of an early Florentine painting in tempera ascribed to FILIPPINO LIPPI—

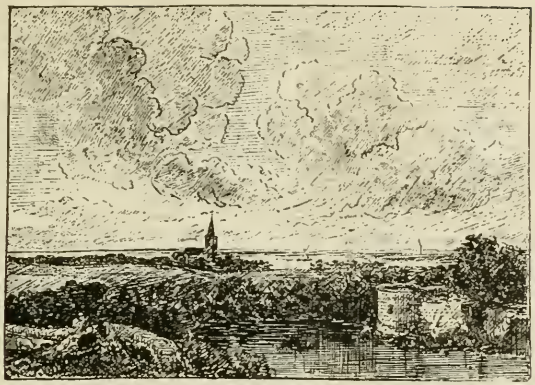
**927.** "*An Angel adoring*"; the head bent downwards, and the hands joined in the attitude of prayer. 1 ft. 9 in. × 9½ in.

Filippino Lippi's other works are with the Italian pictures, in Galleries XIII. and XIV.

Above the foregoing is a large landscape by a painter unknown, very quaint and realistic in effect (No. **1017**, 4 ft. × 5 ft. 11 in.), representing a formal flower-garden, with labourers at work, and a picnic party in the foreground; a strange medley of landscape gardening, a village, a church, and distant trees.

[*Door.*]

**989.** "*Watermills.*" JACOB RUYSDAEL. 1 ft. 11½ in. × 2 ft. 4½ in.



No. 990. 3 ft. 6½ in. × 4 ft. 9 in.

**990.** "*Landscape*," with lowering clouds. JACOB RUYSDAEL.

There are twelve pictures by this well-known painter of woods and waterfalls. One of his best works is No. 854, in Gallery XVI. (sketched on p. 95).

**934.** "*Virgin and Child.*" CARLO DOLCI. 2 ft. 6½ in. × 2 ft. ½ in.

The only example of this Florentine artist, who has painted numerous, similarly highly finished, works to be seen in foreign galleries.

**993.** "*Landscape*," with a house amongst trees. VAN DER HEYDE. 8½ in. × 11¼ in.

One of four pictures, the rest architectural subjects; three are in this gallery and one in Gallery XVI.

**984.** "*Landscape with Cattle.*" A. VANDEVELDE. 9¼ in. × 11¾ in.

Above the large landscape by Ruysdael is one of two careful landscapes by PHILIP DE KONING—

**974.** "*View of the Scheldt*" and Antwerp Cathedral. 3 ft. 3 in. × 4 ft. 11 in.

De Koning's principal works are to be seen in Amsterdam; his other picture here hangs above the portrait of Dr. Johnson, in Gallery XVI. (p. 102).

Next are two Canaletti; the first, on the line (No. 937), is a good example, very interesting in character, and in the costumes of Venice in the seventeenth century.

**937.** "*The Scuola of San Rocco.*" CANALETTO. 4 ft. 10 in. × 6 ft. 6½ in.

"The ceremony on Maundy Thursday, when the doge and officers of state, with the fraternity of St. Rock, go in procession to the church of St. Mark. The numerous figures and the frescoes of Tintoretto on the walls of the Scuola are said to be painted by Tiepolo."

**938.** "*Regatta on the Grand Canal.*" CANALETTO.
3 ft. 10 in. × 6 ft. 1 in.

Above is No. **1013**, "*Geese and Ducks*" (3 ft. 10½ in. × 5 ft. 1 in.), one of two specimens of the works of HONDECOETER, a distinguished Dutch bird painter in the seventeenth century. His best work is No. 202, on the east wall of Gallery XII. (p. 53).

**995.** "*Woody Landscape*"; cottages amongst trees, a pond in the middle ground, three figures in the foreground. HOBBEMA.
3 ft. 3 in. × 4 ft. 4 in.

Of the seven landscapes by Meindert Hobbema, the above and No. 685, Gallery XII. (p. 50), and No. 830, in Gallery XVI. (sketched on p. 103), are considered the best.

**933.** "*Boy with a Bird.*" PADOVANINO. 1 ft. 2 in. × 1 ft. 7 in.
A Venetian painter; school of Titian.

No. 1009. 1 ft. ½ in. × 10½ in.

**1003.** "*Dead Birds.*" JAN FYT.
The only example of this painter; excellent in quality, and interesting to students of still life.

**998.** "*The Duet.*" G. SCHALCKEN.
10½ in. × 8 in.

**1009.** "*The Old Grey Hunter.*" PAUL POTTER.
One of two examples of this celebrated animal painter of the Dutch school, whose life-size picture of a bull, at the Hague, is well known. No. 849, in Gallery XVI. (p. 103), is the best work.

Above is a small picture—No. **945**, "*A Nun*"; St. Agnes adoring the Infant Christ; 1 ft. 1 in. × 9 in.; ascribed to JOACHIM DE PATINIR, an early Flemish painter, whose two other paintings are at the north end of Gallery XII.

**1008.** "*A Stag Hunt.*" PIETER POTTER. 3 ft. 7½ in. × 4 ft. 10½ in.
The one work by the father of Paul Potter.

**982.** "*A Forest Scene*"; sheep pasturing. A. VANDEVELDE.
11 in. × 1 ft. 6 in.

**973.** "*Sandbank*" on a river; a man fishing. JAN WYNANTS.
10 in. × 1 ft. 1½ in.

There are two other small landscapes by Wynants (a contemporary of Wouwerman and Vandevelde) in this gallery and two in Gallery XVI. (*See Index.*)

The central picture in this corner is an important work by Teniers the younger, a replica of the painting in the possession of the Duke of Bedford.

**952.** "*The Village Fête*"; or, "*The Fête aux Chaudrons.*" D. TENIERS (the younger). 2 ft. 10½ in. × 3 ft. 11½ in.

"A crowd of people, in holiday costumes of two hundred years ago, gathered on a green hillside, waiting to begin a fête; in front of a building on the left are rows of beer barrels, and cooks with cauldrons of soup, children with toy flags, &c.; the tower of Antwerp Cathedral in the distance."

The composition is characteristic and full of interest; his other works here have less incident, but exhibit finer qualities as a painter of interiors and of still life—such as No. 805, in Gallery XII. (sketched on p. 38), and No. 862, in Gallery XVI. (p. 96).

Above the foregoing is a life-size portrait of "*A Man in Black*" (**1012**), 3 ft. 2 in. × 2 ft. 7 in., ascribed to Vandyck, but more probably by an English painter, Dobson, one or two of whose portraits may be seen in the National Portrait Gallery at South Kensington.

**972.** "*Landscape*," with sportsman and dog. JAN WYNANTS.
11 in. × 1 ft. 3 in.

**979.** "*Shipping: a Stiff Breeze*"; vessels riding out a gale. W. VANDEVELDE. 1 ft. 1 in. × 1 ft. 2 in.

**1006.** "*Landscape with Cattle.*" BERCHEM. 1 ft. 1½ in. × 1 ft. 3 in.

There are next twelve small pictures on the line, commencing with a little oval portrait, one of three examples of a celebrated Dutch figure painter.

**968.** "*The Painter's Wife*"; half-length, in green dress trimmed with white fur. GERARD DOW. (Oval.) 5½ in. × 4½ in.

See his two other works, No. 192, in Gallery XII. (p. 52), and No. 825, in Gallery XVI. (sketched on p. 101).

**976.** "*A Battle: Cavalry and Infantry.*" WOUWERMAN.*
1 ft. 1 in. × 2 ft. ½ in.

A very animated picture, excellent in grouping, and a good example of this celebrated painter of horses, hunting and battle scenes.

**957.** "*Cattle and Figures by a Pool.*" JAN BOTH.
1 ft. 10½ in. × 2 ft. 3 in.

A good, sunny example of the painter; the cattle and figures are by his brother, Andrew Both. There is another of his works on this line.

**963.** "*A Frozen River.*" ISAAC VAN OSTADE. 1 ft. 4 in. × 1 ft. 9 in.

See two other excellent pictures by this artist in Gallery XVI. (pp. 96 and 100).

The central position on the line—the place of honour in the early days of the Royal Academy, where Turner's and Mulready's last works were exhibited—is occupied by a good specimen of Van der Heyde, and on either side two characteristic heads by Greuze.

**992.** "*Architectural Scene*"; Gothic and classic buildings. VAN DER HEYDE. 1 ft. 8 in. × 2 ft. 1 in.

Three of his works are in this gallery, and one in Gallery XVI.; all distinguished for elaborate care and good draughtsmanship. (See "*A Street in Cologne*," No. 866, p. 100.)

No. 1020. GREUZE. 1 ft. 4 × 1 ft. ½.

**1019.** "*Head of a Girl*"; in white dress with blue ribbon in her hair. JEAN BAPTISTE GREUZE.
1 ft. 6 in. × 1 ft. 3 in.

**1020.** "*Girl with an Apple*"; resting on a red cushion. JEAN BAPTISTE GREUZE.

**959.** "*River Scene*," with woody ground; mules on the road. JAN BOTH. 1 ft. 3½ in. × 1 ft. 10½ in.

**994.** "*A Street in a Town.*" VAN DER HEYDE.
1 ft. 8½ in. × 1 ft. 4 in.

**971.** "*Landscape with Figures.*" JAN WYNANTS. 11 in. × 1 ft. 3 in.

**947.** "*A Man's Portrait.*" Attributed to HOLBEIN. 1 ft. 3 in. × 11 in.

* It is considered that a far greater number of pictures are ascribed to this artist than he could possibly have painted; but some good, authenticated examples will be found in Gallery XVI. (*See Index.*)

**969.** "*Frost Scene.*" A. VAN DER NEER. 10 in. × 1 ft. 3½ in.

There are three other examples in Gallery XII. Van der Neer's paintings are rarely to be met with; the best are at Amsterdam.

Above the foregoing are three large works—

No. 950. 3 t. 8 in. × 5 ft. 5 in.

**950.** "*The Conversation.*" DAVID TENIERS (the elder).

**951.** "*Playing at Bowls,*" in front of an inn. DAVID TENIERS (the elder). 3 ft. 11 in. × 6 ft. 3 in.

These two pictures and No. 949, in the centre of the south wall, are the only examples of the elder Teniers. Between the above is a Cuyp, known as the "large Dort."

No. 961. 5 ft. 2 in. × 6 ft. 6 in.

**961.** "*Cattle and Figures: Evening.*" A. CUYP.

Cuyp, the great Dutch landscape painter of the seventeenth century, is well represented in the National Gallery. There are good specimens on the south wall of this gallery, two (one a portrait) in Gallery XII. and three in Gallery XVI. (*See Index.*)

The remaining three pictures on the east wall, hung high above the foregoing, are, first, a dark waterfall—

**987.** "*Rocky Landscape,*" with torrent. J. RUYSDAEL.
3 ft. 11½ in. × 4 ft. 2½ in.

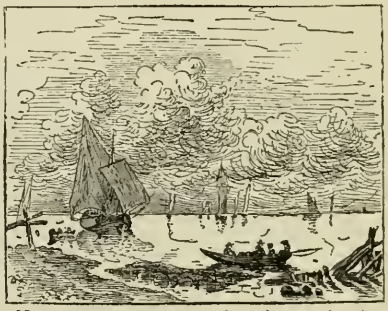
**935.** "*River Scene.*" SALVATOR ROSA. 2 ft. 10. in. × 3 ft. 10 in.

A mountainous landscape, with winding river; not a remarkable example of the painter.

**936.** "*The Theatre Farnese at Parma.*" FERDINANDO BIBIENA.
3 ft. 5½ in. × 3 ft. 8½ in.

The pit and stage of a theatre in which Othello is being played, the audience promenading; this picture, hung too high for examination, is the only example of the painter.

In the south-east corner are some choice pictures, especially Nos. 964 and 975, on the line.



No. 964. 1 ft. 2¼ in. × 1 ft. 7 in.

**964.** "*River Scene*"; with sailing-boats. VAN DE CAPPELLE.
A good example of this painter of calm summer sea.

**941.** "*The Grimani Palace*"; on the Grand Canal, Venice. CANALETTO. 1 ft. × 1 ft. 3 in.

**975.** "*The Stag Hunt.*" WOUWERMAN. 2 ft. 5 in. × 3 ft. 5 in.

A party of ladies and gentlemen hunting stags; the chief interest here is in the quality and beauty of the winter landscape.

**1000.** "*Shipping*"; the estuary of a river. L. BAKHUIZEN.
1 ft. 1½ in. × 1 ft. 6½ in.

There are five good works by this artist, of which No. 204, in Gallery XII. (p. 44), and No. 818, in Gallery XVI. (p. 96), are the best.

**988.** "*An Old Oak*," on the skirts of a wood. J. RUYSDAEL.
1 ft. ½ in. × 11½ in.

Above are—

**932.** "*A Man's Portrait*"; half-length, with red head-dress, wearing the cross of Malta. PAINTER UNKNOWN. 3 ft. 2 in. × 2 ft. 6 in.

**931.** "*The Magdalen laying aside her Jewels.*" PAOLO VERONESE.
3 ft. 10 in. × 5 ft. 4 in.

Scene in a courtyard; the Magdalen kneeling at the feet of Christ.

**1005.** "*Ploughing*"; a hilly and woody landscape. BERCHEM.
1 ft. 3 in. × 1 ft. 8 in.

**948.** "*Landscape*"; a sketch. Ascribed to RUBENS.
1 ft. 6½ in. × 2 ft. 4 in.

Next on the line are—

**954.** "*Landscape*"; woody country. C. HUYSMAN.
2 ft. 1½ in. × 2 ft. 9 in.

The only example of this Flemish landscape painter.

**940.** "*The Ducal Palace*"; tower of St. Mark and Grand Canal in the distance. CANALETTO. 2 ft. × 3 ft. 3 in.

**1016.** "*Portrait of a Girl*"; full-length, in blue dress. Sir PETER LELY. 4 ft. 1 in. × 3 ft. 4 in.

Next is an important landscape by Cuyp, broad and sunny in effect, figures on a small scale.

**960.** "*The Windmills.*" A. CUYP. 3 ft. 8½ in. × 6 ft. 4½ in.

An interesting picture of the landscape near Dort; this and No. 53, sketched on p. 43, are his best works here.

**967.** "*Shipping*"; Dutch river scene with sailing-boats. VAN DE CAPPELLE. 3 ft. 11 in. × 5 ft.

In the centre of this wall, above, is a large canvas, the remaining work by the elder Teniers, and underneath a very curious architectural work by a pupil of Frank Hals.

**949.** "*A Rocky Landscape*," with figures. D. TENIERS (the elder).
5 ft. 4 in. × 7 ft.

**1010.** "*Palatial Buildings.*" VAN DEELEN. 1 ft. 6 in. × 2 ft.

"Extensive palatial buildings in variegated marbles of Renaissance architecture, adorned with statues; in the foreground is a marble fountain with various statues surmounted by a gilt bronze group of Hercules and the Hydra."

On either side of No. 1010 are two flower-pieces, the first especially noticeable.

**1001.** "*Flowers in a Vase.*" JAN VAN HUYSUM. 2 ft. 8 in. × 1 ft. 8 in.

**1002.** "*Flowers, Insects, &c. in a Bowl.*" WALSCAPELLE. 1 ft. 11 in. × 1 ft. 6½ in.

Rather below the line are five small and interesting works—

**977.** "*Sea-piece*"; ships lying at anchor. A. VANDEVELDE. 8 in. × 11½ in.

**997.** "*An Old Woman,*" in black and yellow dress, scouring a kettle at an open window. G. SCHALCKEN. 11 in. × 8½ in.

No. 985. 7 in. × 8¼ in.

**985.** "*Sheep and Goats.*" K. DUJARDIN.

There are three good specimens of Dujardin in Gallery XVI.

**1014.** "*The Martyrdom of St. Lawrence.*" ADAM ELZHEIMER. The only work by this artist. 7½ in. × 8 in.

**991.** "*The Broken Tree.*" J. RUYSDAEL. 8½ in. × 11½ in.

**1018.** "*A Classical Landscape.*" CLAUDE. 3 ft. 4 in. × 4 ft. 5 in.

A composition of buildings and temples, with ships at anchor in a harbour. The more important works of Claude, ten in number, are in Gallery IX.

**939.** "*The Piazetta of St. Mark, Venice.*" CANALETTO.
3 ft. 3½ in. × 3 ft. 6½ in.

**986.** "*The Watermills.*" J. RUYSDAEL. 2 ft. 10½ in. × 3 ft. 7¾ in.

**981.** "*A Storm at Sea.*" W. VANDEVELDE. 2 ft. 5 in. × 3 ft. 1 in.

A powerful and characteristic example of this painter.

**965.** "*River Scene,*" with state barge. VAN DE CAPPELLE.
2 ft. 9 in. × 3 ft. 8 in.

**962.** "*Cattle and Figures: Evening.*" A. CUYP.

Five cows and herdsman, Dort in the distance; this picture is known as the "small Dort."

Next is a curious example of an early Florentine painter, whose more important works are in Galleries XIII. and XIV.

**928.** "*Apollo and Daphne.*" POLLAJUOLO. 11¼ in. × 7½ in.

**929.** "*The Madonna and Child.*" "After RAPHAEL."
2 ft. 10 in. × 1 ft. 11½ in.

A copy of the picture in the Bridgwater Collection.

**1007.** "*Rocky Landscape.*" JAN WILS. 1 ft. 9 in. × 2 ft. 2 in.

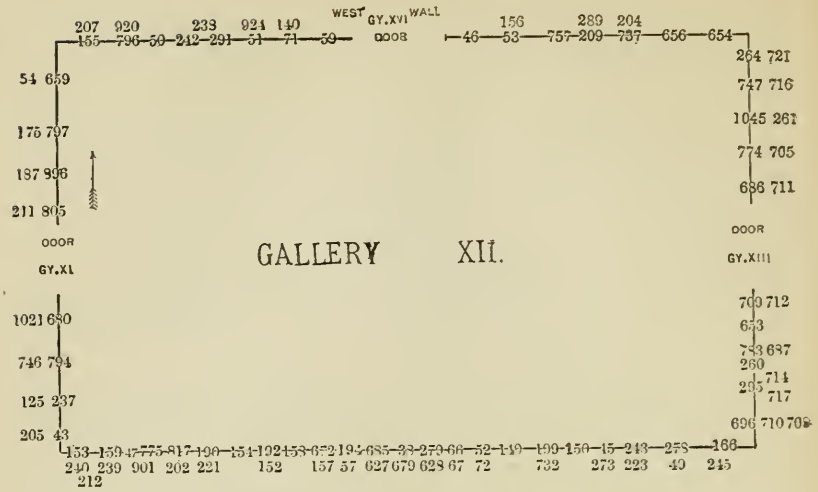
The only example of this artist; figures supposed to be by Wouwerman.

**996.** "*A Castle in Rocky Landscape.*" HOBBEMA.
4 ft. 6½ in. × 5 ft. 8½ in.

**980.** "*Dutch Ships of War saluting.*" W. VANDEVELDE.
1 ft. 4½ in. × 1 ft. 7½ in.

**1011.** "*Portrait of a Lady*"; half-length, white satin dress. GONZALEZ COQUES. Painted on silver; 7 in. × 5½ in.

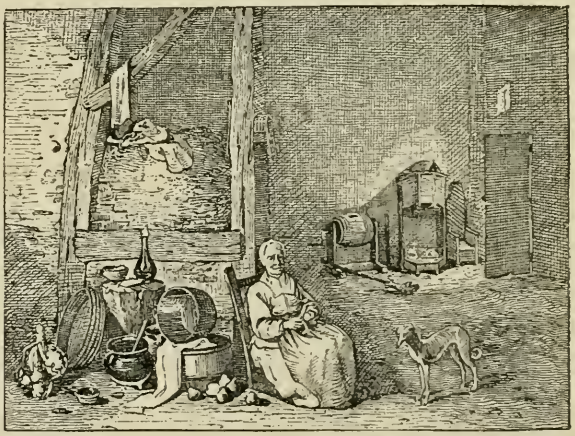
There is one other work by this Flemish portrait painter in Gallery XVI. (p. 102).




## Gallery XII.—Dutch and Flemish.

Rembrandt — Teniers — Cuyp — Both — Terburg — Maas — De Hooge — Hobbema — Ruysdael— Van der Neer—Vandevelde—Rubens—Vandyck—Van der Weyden—Memling—Quintin Matsys— G. Dow—D. Bouts—F. Hals—Mabuse—A. Dürer—Van Eyck, &c.

The great Dutch and Flemish Gallery, known as "The Ruben's Gallery"—the first of the new rooms (100 ft. long) added to the National Gallery in 1876—contains several masterpieces by Rembrandt, Rubens, and Vandyck; also, at the north end, the works of the early Flemish and German painters.



No. 805. 1 ft. 7 in. × 2 ft. 2 in.

**805.** "*An Old Woman peeling a Pear.*" D. Teniers (the younger).

Commencing on the right of the entrance into Gallery XI., the first picture (*sketched on last page*) is a characteristic Teniers, remarkable for quality and the painting of still life. Purchased in 1870.

**896.** "*The Peace of Münster.*" G. TERBURG. 1 ft. $5\frac{1}{2}$ in. × 1 ft. $10\frac{1}{2}$ in.

A composition full of figures, representing the plenipotentiaries of Philip IV. of Spain and the delegates of the Dutch United Provinces, assembled in the Rathhaus at Münster, on the 15th May 1648. Presented by Sir William Wallace, Bt.

There are only two works by Gerard Terburg, one of the earliest and most distinguished of the Dutch *genre* painters, this elaborate portrait picture, and "*The Guitar Lesson*," in Gallery XVI. (sketched on p. 100).

Above the Teniers are—the one picture by HUCHTENBURG, a Dutch battle painter: **211,** "*A Battle*"; a cavalry fight in the foreground; 1 ft. $4\frac{3}{4}$ in. × 1 ft. 11 in.; bequeathed by Mr. R. Simmons;—next, a not very important sketch by RUBENS, **187,** "*The Apotheosis of William the Taciturn of Holland*"; circular, 2 ft. 1 in. diam.; purchased 1843;—and **175,** a quaint, unflattering "*Portrait of Milton*," half-length, life-size, by VAN DER PLAAS, the only work of this painter; 2 ft. 4 in. × 1 ft. $11\frac{1}{2}$ in.

**797.** "*A Man's Portrait*"; bust, life-size. A. CUYP.

A good example of Cuyp's power of portrait-painting.

Purchased in 1869 for £900.

**659.** "*Pan and Syrinx*"; the Nymph pursued by Pan. ROTTENHAMMER. $9\frac{1}{2}$ in. × $7\frac{1}{2}$ in.

A little work of no great mportance; the landscape by Brueghel.

No. 797. 2 ft. 3 in. × 1 ft. $11\frac{1}{2}$ in.

Next is the first of Rembrandt's works, a small picture often engraved, and highly esteemed for its technical qualities—

**54.** "*A Woman bathing.*" REMBRANDT. 2 ft. × 1 ft. $6\frac{1}{4}$ in.
Bequeathed by Rev. W. H. Carr.

**207.** "*The Idle Servant.*" NICHOLAS MAAS. 2 ft. $3\frac{1}{2}$ in. × 1 ft. $9\frac{1}{4}$ in.
Bequeathed by Mr. R. Simmons.

One of three excellent pictures by a pupil of Rembrandt. Nos. 153 and 159 are close together, on the opposite wall; one sketched on p. 54.

**155.** "*The Misers, or Moneychangers*"; a man and his wife counting their money. D. TENIERS (the younger). 2 ft. ½ in. × 2 ft. 9 in.
Bequeathed by Lord Farnborough.

**920.** "*Orpheus charming Birds and Beasts with his Music.*" ROELANDT SAVERY. Bequeathed by Mr. S. J. Ainsley.

Next, on the line, is a large picture, "*Vase with Flowers*" (**796**), tulips, peonies, roses, poppies, &c., by VAN HUYSUM (whose other work we have seen in Gallery XI.); 4 ft. 4½ in. × 3 ft. ¼ in.; purchased in 1869 for £900.

No. 50. 4 ft. 10 in. × 3 ft. 9 in.

**50.** "*The Emperor Theodosius refused Admission into the Church by St. Ambrose.*" ANTONY VANDYCK. Purchased in 1824.

A copy, with slight alterations, from the fine picture by Rubens in the Imperial Gallery, Vienna. There are six works by Vandyck, five in this gallery, and one in Gallery XVI.

**238.** "*Dead Game and Dog.*" JAN WEENINX. 5 ft. 7½ in. × 5 ft. 1½ in.

**242.** "*Players at Tric-trac.*" D. TENIERS (the younger).
1 ft. 2½ in. × 1 ft. 9 in.

The last two pictures were bequeathed by Lord Colborne.

**291.** "*Portrait of a Young Lady.*" CRANACH. 1 ft. 2 in. × 10 in.
Purchased in 1857.

The only work by Lucas Sunder (called Cranach); one of the early German portrait painters; a pupil of Albrecht Dürer and friend of Luther.

No. 51. 4 ft. 5 in. × 3 ft. 5 in.

**51.** "*Portrait of a Jew Merchant.*" REMBRANDT. A fine example; painted in 1646. Presented by Sir G. Beaumont, Bt.

Above are two pictures, each the only example of the artist—

**924.** "*The Interior of a Gothic Church.*" PIETER NEEFS. 2 ft. 3 in. × 3 ft. 2½ in.

**140.** "*Portrait of a Lady.*" VAN DER HELST. 2 ft. 9½ in. × 2 ft. 2½ in.

No. 71. 3 ft. 9 in. × 5 ft. 3 in.

**71.** "*Landscape: Morning.*" A party of muleteers with laden mules. J. BOTH. Presented by Sir G. Beaumont.

Next are two important pictures by Rubens:—

No. 59. 6 ft. 2 in. × 8 ft. 9 in.

**59.** "*The Brazen Serpent.*" RUBENS. Purchased in 1837.

"And the Lord sent fiery serpents among the people . . . . and much people of Israel died."—*Numbers* c. 21.

[*Door.*]

No. 46. 6 ft. 6 in. × 9 ft. 9 in.

**46.** "*Peace and War,*" or, "*Peace and Plenty.*" RUBENS.

Presented by the Marquis of Stafford.

The last picture, an allegory of Peace, was presented to Charles I. by Rubens when he came to England in 1629 to negotiate peace with Spain. The principal figures, especially the children, are considered to be examples of Rubens' finest work.

**156.** "*A Study of Horses*"; a white horse running towards the spectator. A. VANDYCK. 3 ft. 6 in. × 2 ft. 11 in.
Bequeathed by Lord Farnborough.

No. 53. 4 ft. 4 in. × 6 ft. 6 in.

**53.** "*Landscape, with Cattle and Figures.*" A. CUYP.

One of Cuyp's characteristic sunny landscapes; the scarlet coat of the horseman is the prominent feature of colour on this wall.

Next are two works *attributed to* Rembrandt; the first a large, upright, picture with eleven figures, about life-size.

**757.** "*Christ blessing Little Children.*" REMBRANDT.
6 ft. 10 in. × 5 ft. ½ in.

This picture was purchased in 1867 for £7000.

**289.** "*The Amsterdam Musketeers.*" REMBRANDT.
2 ft. 2 in. × 2 ft. 9 in. Bequeathed by Rev. T. Halford.

A copy, with alterations, of the large picture in Amsterdam.

**209.** "*Landscape with Figures*"; a rocky, woody landscape. J. BOTH.

The figures, painted by C. Poelenburg, represent "The Judgment of Paris." 3 ft. 3 in. × 4 ft. 3½ in. Bequeathed by Mr. R. Simmons.

**204.** "*Dutch Shipping; firing a Salute*"; a lumpy sea and a windy sky. L. BAKHUIZEN. 3 ft. $4\frac{3}{4}$ in. × 4 ft. $6\frac{3}{4}$ in.
Bequeathed by Mr. R. Simmons.

**737.** "*Landscape with Waterfall.*" J. RUYSDAEL.
3 ft. 3 in. × 2 ft. 10 in. Bequeathed by Mr. J. M. Oppenheim.

A characteristic Ruysdael; fine windy landscape, dark and mysterious, with great rush of water under stone pines.

Here we may pause before examining a different style and period of German art.

At the north end of this gallery are grouped together for special study some of the best and choicest examples of early German and Flemish art; a grave, earnest, and rather sorrowful company, contrasting forcibly in style and treatment with some of the pictures we have just seen—works full of interest and instruction to students, especially for purity of design and colour.*

**656.** "*A Man's Portrait*"; small half-length. MABUSE.
2 ft. 3 in. × 1 ft. 7 in. Purchased in 1860.

[See his other picture (No. 946) in Gallery XI. (sketched on p. 28).]

**654.** "*The Magdalen*"; full-length, in olive-green dress and gold-brocaded petticoat; sitting reading. Attributed to ROGER VAN DER WEYDEN (the younger). 2 ft. × 1 ft. $8\frac{1}{2}$ in. Purchased in 1860.

There are four remarkable pictures on this wall said to be by this artist, one of the founders of the realistic school of painting in Flanders in the fifteenth century. (See sketch on p. 46.)

**264.** "*A Count of Hennegau, with his Patron Saint Ambrose.*" VAN DER MEIRE. 2 ft. $4\frac{1}{2}$ in. × 9 in. Purchased in 1854.

One of two works by a pupil of Van Eyck. Note the painting of an illuminated robe and the delicate choice of colour. His other picture (No. 696) is close at hand, on the east side of this wall.

* Many of these pictures were formerly in the Wallenstein Collection, and were presented by the Queen in fulfilment of the wishes of the late Prince Consort.

**721.** "*Portrait of a Lady.*" Ascribed to SCHOOREL. 10 in. × 7¼ in. Presented by the Queen.

**716.** "*St. Christopher,*" in flowing red robe, carrying the infant Christ on his shoulder across a bay. PATINIR. 10 in. × 1 ft. 9½ in. Presented by the Queen.

Patinir's other work (No. 717) is on the east side of this wall.

**747.** "*St. John the Baptist and St. Lawrence.*" HANS MEMLING. 1 ft. 10½ in. × 6¾ in. Purchased in 1865.

A beautiful work in two compartments; see also No. 686, by Memling, on the same wall, near the door (p. 46).

No. 1045. 3 ft. 4½ in. × 3 ft. 3¾ in.

**1045.** "*A Canon of the Church with his Patron Saints.*" GHERARDT DAVID.

This fine Flemish picture was part of a triptych on an altar in the collegiate church of St. Donat at Bruges. It was commenced in the year 1501, at the cost of Bernadino de Salviatis, a canon of the church. The donor is represented kneeling, wearing a black cassock trimmed with fur, and white surplice; behind him stands St. Bernardine; on the left is St. Martin in cope of red velvet embroidered with gold, and on the right St. Donat, in elaborately embroidered processional vestments. Bequeathed by W. Benoni White in 1878.

**261.** "*Three Saints*"—St. Cosmas and St. Damianus, martyrs, and the Virgin Mary; busts, small life-size; gold ground. LIESBORN.
1 ft. 10 in. × 2 ft. 4 in. Purchased in 1854.

This is one of two companion pictures, painted for a convent, about the year 1465, by the Meister von Liesborn, a Westphalian; the second (No. 260) is on the other side of the door.

**774.** "*The Madonna and Child enthroned*," and two saints. VAN DER GOES. 2 ft. 3½ in. × 1 ft. 8½ in. Purchased in 1867.

**705.** "*Three Saints.*" STEPHAN LOCHNER.
2 ft. 2¼ in. × 1 ft. 10¾ in. Presented by the Queen.

**686.** "*The Virgin and Infant Christ enthroned in a Garden.*" HANS MEMLING. 1 ft. 9¼ in. × 1 ft. 2¼ in. Purchased in 1862.

Above, on either side of the door, are two small panels, each 1 ft. 2½ in. × 11 in.; presented by the Queen—

**711.** "*Mater Dolorosa*"; bust, gold background. VAN DER WEYDEN.

**712.** "*Ecce Homo*"; bust, gold background. VAN DER WEYDEN.

**260.** "*Three Saints*"—St. John the Evangelist, St. Scholastica, and St. Benedict; busts, small life-size; gold ground. LIESBORN.
1 ft. 10 in. × 2 ft. 4 in. Purchased in 1854.

**709.** "*The Madonna and Infant Christ.*" HANS MEMLING.
1 ft. 4 in. × 11¼ in. Presented by the Queen.

No. 653. Each 1 ft. 4 in. × 11 in.

**653.** "*Portraits of Himself and Wife*"; the painter with red turban, the wife with white drapery round her head. Attributed to ROGER VAN DER WEYDEN. Purchased in 1860.

In the centre is an elaborate work *ascribed to* DIERICK BOUTS, another painter of the Van Eyck school, whose most celebrated works are in Brussels, Munich, and Berlin.

**783.** "*The Exhumation of St. Hubert, Bishop of Liege,*" in the eighth century. 2 ft. 11½ in. × 2 ft. 8 in. Purchased in 1868.

"The scene takes place in the choir of a handsome Gothic church. The body of the saint in his robes, with a mitre on his head, is supported by two monks just above the open grave; at his head kneels a bishop, and another is incensing the body at his feet; on one side is standing the Frankish king holding his crown in his hand; on either side, and behind the rails, are many spectators."

Above the foregoing is—

**687.** "*The Sancta Veronica.*" WILLIAM OF COLOGNE. 1 ft. 9½ in. × 1 ft. 1¼ in. Purchased in 1862.

This ancient picture (the only work here by the painter) represents St. Veronica holding before her the "Sudarium," a white cloth containing the miraculous portrait of the Saviour; head nearly life-size.

**295.** "*Salvator Mundi and the Virgin Mary.*" QUINTIN MATSYS. In two panels, each 1 ft. 11 in. 1 ft. 1 in. Purchased in 1857.

These panels (like the "*Moneychangers,*" No. 944, in Gallery XI.—p. 26) are remarkable for power and technical qualities. The finest and best known work by Matsys is "*The Deposition,*" in Antwerp, painted in 1508.

Next are four more pictures presented by the Queen, the last (No. 710) being especially noticeable: **714,** "*Mother and Child*"; seated, in a landscape; C. ENGELBERTSZ; 1 ft. 1½ in. × 10½ in.;—**717,** "*St. John on the Island of Patmos,*" writing the Book of Revelations; PATINIR; 1 ft. 2¼ in. × 9½ in.;—**708,** "*The Madonna and Child*"; half-figures; MARGARET VAN EYCK (sister of Van Eyck); 7¾ in. × 6½ in.;—**710,** "*Portrait of an Ecclesiastic,*" with hands clasped in prayer; ascribed to HUGO VAN DER GOES; 1 ft. 1½ in. × 10½ in.

**696.** "*Portrait of Marco Barbarigo,*" Venetian Consul in London in 1449. VAN DER MEIRE. 9½ in. × 6½ in. Purchased in 1862.

**245.** "*Bust Portrait of a Senator.*" ALBRECHT DÜRER. Gall. XIII. 1 ft. 11½ in. × 1 ft. 7 in.

An old man with grey beard, in purple robe with fur collar; painted in 1514. The only example of the painter, best known to us by his designs and engravings. There are many paintings by Albrecht Dürer in Dresden and Munich.

We now return to the works of Rubens, Rembrandt, Vandyck, and the later Dutch masters.

**166.** "*Portrait of a Capuchin Friar*"; bust, life-size. REMBRANDT. 2 ft. 10½ in. × 2 ft. 1½ in.
Presented by the Duke of Northumberland.

No. 49. VANDYCK. 3 ft. 9 × 3 ft. 9.

**49.** "*Portrait of Rubens.*" VANDYCK.

This picture was formerly in the possession of Sir Joshua Reynolds. Purchased in 1824.

**278.** "*The Triumph of Julius Cæsar.*" RUBENS. 2 ft. 11½ in. × 5 ft. 5 in. Purchased in 1856.

A sketch from portions of the picture by Andrea Mantegna, at Hampton Court; a composition crowded with figures.

**223.** "*Dutch Shipping*"; ancient man-of-war and small craft in a breeze. LUDOLF BAKHUIZEN. 2 ft. 5½ in. × 3 ft. 5½ in.
Bequeathed by Mr. C. L. Bredel.

No. 243. 3 ft. 3 in. × 2 ft. 8¾ in. REMBRANDT.

**243.** "*A Man's Portrait*"; half-length, life-size. REMBRANDT.

Painted in 1659. Bequeathed by Lord Colborne. This rough sketch does not take in the whole of the canvas.

**45.** "*The Woman taken in Adultery.*" REMBRANDT. 2 ft. 8½ in. × 2 ft. 1½ in. Purchased in 1824.

This picture, the figures of which are on a small scale, and not distinct, was painted in 1644.

**273.** "*Portrait of John Smith*"; mezzotint engraver. Sir GODFREY KNELLER, Bt. 2 ft. 5¼ in. × 2 ft. ¼ in.

**732.** "*Landscape with Figures*"; a canal scene, Holland. VAN DER NEER. 4 ft. $3\frac{1}{2}$ in. × 5 ft. $5\frac{1}{2}$ in. Purchased in 1864.

Underneath are two small sea-pieces by W. VANDEVELDE, bequeathed by Lord Farnborough: **150,** "*A Fresh Gale at Sea*"; 9 in. × 1 ft. 1 in. and **149,** *A Calm at Sea*"; 8 in. × 11 in.; and, between them, a highly finished cabinet picture—

**199.** "*Lesbia weighing Jewels against her Sparrow.*" SCHALCKEN. $6\frac{1}{2}$ in. × 5 in. Bequeathed by Mr. R. Simmons.

**72.** "*Landscape with Figures*"; representing the story of Tobias. REMBRANDT. 1 ft. 10 in. × 2 ft. 10 in. Bequeathed by Rev. W. H. Carr.

**52.** "*Portrait of a Gentleman,*" commonly called "Gevartius." VANDYCK. Purchased in 1824.

This fine picture is a portrait of Cornelius van der Geest.

No. 52. VANDYCK. 2 ft. 7 × 2 ft. 2.

Next are several works by Rubens, which it will be convenient to examine together; the first is one of his best landscapes.

**66.** "*Landscape, Autumn; with a View of Château de Stein,*" the residence of Rubens, near Mechlin. RUBENS. 4 ft. 5 in. × 7 ft. 9 in.

"The landscape is one of four seasons. Spring is in the Marquis of Hertford's collection at Manchester House; Summer and Winter are in the royal collection at Windsor." Presented by Sir G. Beaumont.

Above is—

**67.** "*A Holy Family, with St. George and other Saints.*" RUBENS. 4 ft. 1 in. × 5 ft. 4 in. Purchased in 1824.

**279.** "*The Horrors of War.*" RUBENS. 1 ft. $7\frac{1}{2}$ in. × 2 ft. $6\frac{1}{4}$ in.

A sketch, on paper, for the large picture painted in 1637, now in the Pitti Palace, Florence. Purchased in 1856.

The following painting by Rubens and "*The Judgment of Paris*," sketched on the opposite page, are the two best we possess by the master, whose greatest work, "*The Descent from the Cross*," is in the cathedral at Antwerp.

No. 38. 5 ft. 7 in. × 7 ft. 9.

**38.** "*The Abduction of the Sabine Women.*" RUBENS.

"A tumultuous throng of men and women in violent struggle. To the right, seated on a throne, is Romulus directing the sudden assault on his unsuspecting guests, whom he had invited from the surrounding neighbourhood to witness some games in honour of the god Consus. At an appointed signal, during the celebration of the games, the Romans carried off by force all the unmarried women."

This picture was formerly in the Angerstein Collection; it was purchased for the National Gallery in 1824.

On either side are two RUYSDAELS, each 3 ft. 4½ in. × 2 ft. 10 in.: **627**, "*Landscape with Waterfall*," and **628**, "*Landscape with Waterfall*" (the two were purchased in 1859 for £2250); and, above the Rubens, **679**, "*The Portrait of an Astronomer;*" 4 ft. 1½ in. × 4 ft. 4½ in.; F. BOL; the only work by this artist, a native of Dort.

**685.** "*Landscape: Showery Weather.*" HOBBEMA.
1 ft. 11¾ in. × 2 ft. 9 in. Purchased in 1862 for £1575.

A characteristic example of the painter.

No. 194. 4 ft. 9 in. × 6 ft. 3 in.

**194.** "*The Judgment of Paris.*" RUBENS.

Purchased in 1844 for £4200.

The Trojan shepherd, seated with Mercury by his side, is on the point of awarding the apple to Venus, who stands between her rivals; on her right is Juno, indicated by the peacock at her feet; on her left is Minerva, whose sacred bird, the owl, is perched on a tree behind her. Discord is seen hovering in the clouds above.

This well known picture was formerly in the Orleans Collection; there is a small copy in the Louvre.

**57.** "*The Conversion of St. Bavon*"; composition of many small figures. RUBENS. 3 ft. 5½ in. × 5 ft. 5½ in.

Bequeathed by Rev. W. H. Carr.

**157.** "*A Landscape: Sunset.*" RUBENS. 1 ft. 7 in. × 2 ft. 9 in.

Bequeathed by Lord Farnborough.

In this part of the gallery are some of the finest portraits by REMBRANDT. The two following (No. **672**, "*His Own Portrait*," 3 ft. 3 in. × 2 ft. 8¾ in., and No. 221) should be noticed together. The first, painted in 1640, and purchased in 1864, represents the painter at the age of thirty-two; half-length, life-size. On the right hand is No. 221, as an old man of about sixty.

No. 192. GERARD DOW. 7¼ in. × 5¾ in.

152. "*Landscape with Figures and Cattle: Evening.*" A. VAN DER NEER.

3 ft. 11 in. × 5 ft. 3½ in.
Bequeathed by Lord Farnborough.

The figures and cattle painted by Cuyp.

Below the foregoing is an excellent little oval painting—

192. "*The Painter's Own Portrait.*" GERARD DOW.

Purchased in 1844.

On either side are two companion pictures by Teniers (the younger), bequeathed by Lord Farnborough—

158. "*Boors regaling*"; interior, three figures. D. TENIERS.

10 in. × 1 ft. 2 in.

No. 154. D. TENIERS. 10 in. × 1 ft. 2.

154. "*A Music Party.*" D. TENIERS.

Next are two more portraits by REMBRANDT—

221. "*The Painter's Own Portrait*"; half-length, life-size.

2 ft. 9 in. × 2 ft. 3½ in.
Purchased in 1851.

190. "*A Jewish Rabbi.*" 2 ft. 6 in. × 2 ft. 2 in. Purchased in 1844.

817. "*The Château of Teniers at Perck.*" D. TENIERS (the younger).

"The painter and his wife, another lady and his son holding a greyhound, in the foreground; his gardener (curiously drawn) approaching, from a river, with a pike in his hand; in a moat before the château are six men dragging at a net."

Here, as in Cuyp's landscape (No. 53, on the opposite wall), the scarlet cloak of the painter strikes a high note of colour.

Above is a good study of poultry by a distinguished Dutch painter. His other work, No. 1013, we have seen in Gallery XI. (p. 30).

**202.** "*Domestic Poultry.*" MELCHIOR HONDECOETER.
2 ft. 10 in. × 3 ft. 8 in. Bequeathed by Mr. R. Simmons.

Next is a landscape with a winding river and wooded banks, curiously low in colour and real in effect; the only example of the painter.

**901.** "*Landscape: River Scene.*" JAN LOOTEN. 3 ft. 7 in. × 4 ft. 2 in.
Bequeathed by the widow of Mr. J. H. Jewer, 1873.

**775.** "*Portrait of an Old Lady.*" REMBRANDT.
2 ft. 3 in. × 1 ft. 9 in.
Painted in 1634. Purchased in 1867 for £1200.
(This famous portrait is sketched on our title-page.)

**47.** "*The Adoration of the Shepherds.*" REMBRANDT.
Painted in 1646. Purchased in 1824.

Here, as in No. 45 (on the same wall, p. 48), the treatment is sketchy; the light is centred on the one figure, and parts of the picture are obscured.

No. 47. REMBRANDT. 2 ft. 1 × 1 ft. 10.

**212.** "*A Merchant and his Clerk.*" T. DE KEYSER.

A merchant in riding costume, seated at a table; his clerk standing behind his chair, hat in hand, handing him a packet; tapestry background."

3 ft. ½ in. × 2 ft. 3¼ in. Bequeathed by Mr. R. Simmons.

The only picture by a distinguished Dutch portrait painter; painted in 1627.

Next is an excellent small example of VAN DER NEER—**239**, "*River Scene by Moonlight with Shipping*"; 1 ft. × 1 ft. 6½ in.; bequeathed by Lord Colborne;—and **240**, "*Crossing the Ford*"; a hilly scene with clump of trees, figures, and cattle; N. BERCHEM; 11¾ in. × 1 ft. 5½ in.; bequeathed by Lord Colborne.

Below are two small interiors by NICHOLAS MAAS, a pupil of Rembrandt (bequeathed by Lord Farnborough)—

No. 159. 1 ft. 1½ in. × 11½ in.

**159.** "*The Dutch Housewife.*" NICHOLAS MAAS.
Painted in 1655.

**153.** "*The Cradle*"; a little girl rocking a child to sleep.
1 ft. 3½ in. × 1 ft. ½ in.

Next are two more works by Rembrandt—

**43.** "*Christ taken down from the Cross.*" A sketch in light and shade; numerous small figures. REMBRANDT. 1 ft. 1 in. × 11 in.
Presented by Sir George Beaumont.

**237.** "*Portrait of a Woman*"; life-size, in high dark dress and white bodice. REMBRANDT. 2 ft. 2¼ in. × 1 ft. 11¼ in. Painted in 1666; one of his latest works. Bequeathed by Lord Colborne.

No. 205. 1 ft. 5¼ in. × 1 ft. 1 in.

**205.** "*The Itinerant Musicians.*" J. W. E. DIETRICH.

The only work by this artist; painted in 1745. Dietrich was appointed court painter to Augustus II., king of Poland, in his eighteenth year.

Bequeathed by Mr. R. Simmons.

**125.** "*Portrait of Izaak Walton.*" JACOB HUYSMANS.
2 ft. 6 in. × 2 ft. 1 in.

An interesting portrait of the author of 'The Complete Angler,' at the age of ninety; the only picture by this artist, one of the many Flemish painters who settled in London in the time of Charles II.

**746.** "*A Landscape with Ruins.*" JACOB RUYSDAEL.
1 ft. 4½ in. × 1 ft. 10½ in. Purchased in 1865.

No. 794. 2 ft. 5 in. × 2 ft. ½ in.

**794.** "*The Courtyard of a Dutch House.*" P. DE HOOGE.
Purchased in 1869 for £1722.

One of three admirable specimens of this Dutch painter. The tone and subtle qualities of his pictures can scarcely be indicated in a sketch. Nos. 834 and 835, similar subjects, are on the north wall of Gallery XVI. (see pp. 101, 102).

**1021.** "*Portrait of a Woman.*" F. HALS. 2 ft. ½ in. × 1 ft. 6½ in.

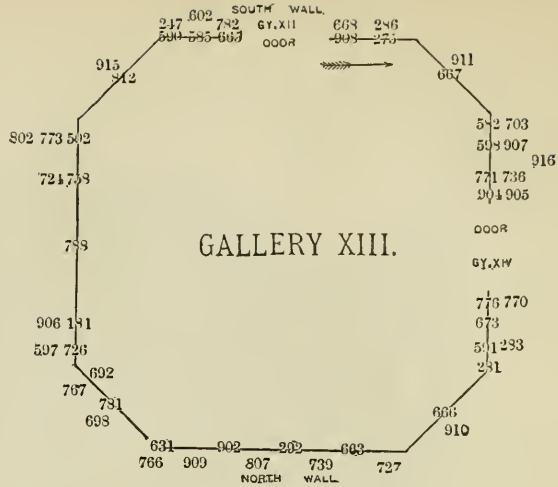
"Small half-length, in black, with hair combed back; a white cap, a large white ruff and wristbands, her hands crossed before her."

This is the only picture we possess by this early Dutch artist, many of whose works are to be seen in continental galleries, notably in the museum at Haarlem, his native place.

**680.** "*The Miraculous Draught of Fishes.*" Composition of eleven small figures. VANDYCK. 1 ft. 9¾ in. × 2 ft. 9½ in.
Purchased in 1861.

This fine sketch was made by Vandyck from Rubens' large painting at Mechlin, for the engraver to work from.

[The pictures on the screens in this gallery are referred to on pp. 88, 89, and 104.]




## Gallery XIII.—Early Italian.*

Francesca—Lippi—Mantegna—Angelico—Crivelli—Pollajuolo—Botticelli—Schiavone—Gozzoli—Bellini—Perugino—Cosimo Tura, &c.

Commencing on the right of the doorway into Gallery XII., the first picture, of which we give a faint indication in the sketch, is one (much injured in colour) by an Umbrian painter of the fifteenth century—

No. 908. 4 ft. 1 in. × 4 ft.

**908.** "*The Nativity of our Lord.*" PIERO DELLA FRANCESCA.

The other three works by this artist are on the east side of this gallery.

**668.** "*The Beato Ferretti,*" kneeling in adoration. CARLO CRIVELLI.

4 ft. 7½ in. × 2 ft. 10½ in.

There are eight works, all in this gallery, by this Venetian painter, the most important being an altar-piece on the east wall.

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* Students wishing to examine the Italian paintings, as far as possible chronologically, should commence with Gallery XVII., where are the works of Cimabue, Giotto, Orcagna, and the early Florentine painters.

**286.** "*The Virgin enthroned.*" FRANCESCO TACCONI.
3 ft. 3 in. × 1 ft. 8½ in. Painted 1489. Purchased in Venice, 1855.

Next on the line is a circular picture, in a heavy frame, with faces of strange beauty.

**275.** "*The Virgin and Child; St. John and an Angel.*" BOTTICELLI.
2 ft. 9 in. diam. Purchased in 1855.

Botticelli was one of Filippo Lippi's most distinguished pupils; of his five works (of which the above is the best), four are in this gallery and one in Gallery XIV.

In the corner is one of two lunette-shaped paintings which should be carefully examined—

**667.** "*St. John the Baptist with Six other Saints.*" FRA FILIPPO LIPPI. 2 ft. 2 in. × 4 ft. 11½ in. Purchased in 1861.

The above and No. 666, a companion picture (sketched on p. 59), are two of the finest examples of the work of Lippi, a Carmelite monk of the fifteenth century; remarkable for colour and technical qualities.
Purchased in 1861.

**911.** "*The Return of Ulysses to Penelope.*" PINTURICCHIO.
A fresco transferred to canvas, 4 ft. 1 in. × 4 ft. 9½ in.
Purchased in 1874.

**703.** "*The Madonna and Child.*" PINTURICCHIO.
1 ft. 10 in. × 1 ft. ¾ in. Presented in 1863.

Bernardino di Betto, called Pinturicchio, was a distinguished Umbrian painter and pupil of Perugino; his three elaborate paintings illustrating "*The Story of Griselda*" are in the Octagon Hall (see p. 91).

**916.** "*Venus reclining with Cupids.*" BOTTICELLI. 3 ft. ½ in. × 5 ft. 8 in.
Purchased in 1874.

Three other works attributed to Botticelli, a pupil of Filippo Lippi, are in this gallery, and two in Gallery XIV.

There are eight other small pictures on this wall (very interesting in colour and technical qualities), commencing with one of the two examples of Fra Angelico, a composition of many small figures.

**582.** "*Adoration of the Magi.*" FRA ANGELICO. 7½ in. × 1 ft. 6½ in.
(See also No. 663, on the north wall.) Purchased in 1857.

**598.** "*St. Francis in Glory,*" standing holding a crucifix; on each side are five angels. FILIPPINO LIPPI. 1 ft. 7½ in. × 1 ft. ½ in.
Dated 1492. Purchased in 1858.

Filippino Lippi, the son of Filippo, was a pupil of Botticelli. There are two of his works in this gallery, and two in Gallery XIV. (*See Index.*)

No. 736. Bonsignori. 1 ft. $4\frac{1}{4}$ × $11\frac{3}{4}$.

**907.** "*St. Catherine and St. Mary Magdalen.*" Crivelli. Full-length figures in two panels, each 1 ft. $2\frac{1}{2}$ in. × $7\frac{1}{4}$ in. Purchased in 1874.

**736.** "*Portrait of a Venetian Senator,*" in red dress and stole. Dated 1487. Bonsignori.

The only work by this painter, a native of Verona. Purchased in 1864.

**771.** "*St. Jerome in the Desert.*" Bono of Ferrara.
1 ft. 8 in. × 1 ft. 3 in.
Purchased in 1867.

**904.** "*Madonna and Infant Christ.*" G. Schiavone.
1 ft. 10 in. × 1 ft. $4\frac{1}{2}$ in.

Gregorio Schiavone was a fellow pupil with Mantegna at Padua, in the fifteenth century. There is another work by him, No. 630, in Gallery XVII. (p. 107). Purchased in 1874.

**905.** "*The Virgin Mary,*" seated in prayer. Cosimo Tura.
1 ft. $5\frac{1}{2}$ in. × 1 ft. 1 in. Purchased in 1874.

There are two other paintings by Cosimo Tura in this gallery, and one in Gallery XVII.; his best works are to be seen in Milan, his native city.

[*Door.*]

**770.** "*Portrait of Leonello da Este,*" Marquis of Ferrara; bust, life-size. Giovanni Oriolo. 1 ft. $9\frac{1}{2}$ in. × 1 ft. 3 in.
Purchased in 1867.

**776.** "*St. Anthony and St. George.*" Pisano of Verona.
1 ft. 6 in. × $11\frac{1}{2}$ in.

St. Anthony with staff and bell, St. George in rich armour with gilt sword-hilt and spurs; the background a pine wood, in the sky the Virgin and Child in a cloud of real gold.

One of the few works extant of this celebrated painter and medallist of the fifteenth century. Presented by Lady Eastlake in 1867.

Next is a beautiful head of the Christ, an early work of an Italian painter of the fifteenth century, who was one of the first to study the method of oil-painting as practised in Flanders by Van Eyck.

**673.** "*Christ as the Salvator Mundi.*" ANTONELLO DA MESSINA.
1 ft. $4\frac{3}{4}$ in. × 1 ft. $\frac{3}{4}$ in. Purchased in Genoa in 1861.

**283.** "*The Virgin and Child enthroned.*" BENOZZO GOZZOLI.
5 ft. $2\frac{1}{2}$ in. × 5 ft. $7\frac{1}{2}$ in. Purchased in 1855.

**591.** "*The Rape of Helen.*" GOZZOLI. 1 ft. $7\frac{1}{2}$ in. × 2 ft.

"A rocky landscape with an inlet of sea; on the spectator's right is a small temple, from which Helen, the beautiful wife of Menelaus, king of Lacedæmon, and the ladies of the court are being carried off by the Trojan Paris and his companions. The panel on which this is painted is probably the cover or end of some box used for wedding gifts."—*Off. Cat.*

Purchased in 1857.

This and the picture above it (No. 283) are two interesting examples of a distinguished Florentine painter. No. 591 is a quaint miniature composition of many small figures in very bright fifteenth-century costumes; No. 283 is a fine altar-piece, a great contrast in style and treatment to the foregoing.

**281.** "*St. Jerome reading.*" M. BASAITI. 1 ft. $6\frac{1}{4}$ in. × 1 ft. 1 in.
Purchased in 1855.

There are two works by Basaiti, a contemporary of Bellini; No. 599 is on the other side of this wall, in Gallery XIV. (sketched on p. 81).

No. 666. 2 ft. 2 in. × 4 ft. $11\frac{1}{4}$ in.

**666.** "*The Annunciation.*" FRA FILIPPO LIPPI.

One of the earliest and purest works of the master (see p. 57).
Presented by Sir C. Eastlake in 1861.

Above the foregoing is a newly acquired fresco, transferred to canvas, a composition crowded with figures—

**910.** "*The Triumph of Chastity.*" SIGNORELLI. 4 ft. ½ in. × 4 ft. 4 in. Purchased in 1874.

Signorelli's principal frescoes, painted about the year 1500, are in the cathedral at Orvieto.

**727.** "*A Trinità.*" PESELLINO. 6 ft. × 3 ft. 3 in.

Painted in tempera, on poplar, in the form of a cross; figures small life-size. Purchased in 1863.

**663.** "*Christ with the Banner of the Resurrection,*" in the midst of a choir of angels, some blowing trumpets, others playing various instruments. FRA ANGELICO.

This was formerly the predella of an altar-piece, in five compartments, each 1 ft. ½ in. high. There are 260 figures in this picture, every face minutely painted. Purchased in 1860 for £3500.

In the centre of the wall is one of the principal works of Antonio Pollajuolo, a Florentine painter, goldsmith, and sculptor of the fifteenth century.

No. 292. 9 ft. 6 in. × 6 ft. 7½ in.

**292.** "*The Martyrdom of St. Sebastian.*" POLLAJUOLO.

Figures nearly life-size; painted in 1475. Purchased in 1857 for £3155.

The best pictures here by Pollajuolo are No. 781, in the corner on the right, and No. 296, in Gallery XIV. (p. 67).

Several important monumental works by him are to be seen in St. Peter's at Rome.

On either side are two important works by CRIVELLI—

**739.** "*The Annunciation.*" 6 ft. 10½ in. × 4 ft. 10½ in. Painted in 1486. Presented in 1864.

**807.** "*Madonna and Child enthroned.*" 5 ft. 9 in. × 4 ft. 10 in. Presented in 1870.

**909.** "*Madonna and Child enthroned.*" BENVENUTO DA SIENA. The centre of an altar-piece, 5 ft. 6½ in. × 2 ft. 2½ in. Purchased in 1874.

Next is a panel in monochrome by Mantegna, one of the greatest of the early Italian painters.

No. 902. 2 ft. 4¼ in. × 8 ft. 10 in.

**902.** "*The Triumph of Scipio*"; or, the reception of the Phrygian mother of the gods among the divinities. A. MANTEGNA.

Purchased in 1873.

In the centre Scipio, attended by Romans and Asiatics, is in the act of receiving the goddess; the sacred stone alleged to have fallen from heaven and the image of the goddess are borne on a litter on the left. There are some interesting details of this picture in the Official Catalogue; our sketch fails to indicate the fine drawing of the original. The other picture by Mantegna is on the south wall of Gallery XIV. (sketched on p. 67). The nine grand cartoons representing the "*Triumph of Julius Cæsar*," now at Hampton Court, are amongst his best known works.

**698.** "*The Death of Procris.*" PIERO DI COSIMO. 2 ft. 1½ in. × 6 ft.

Purchased in 1862.

Underneath is a brilliant and scholarly work by Pollajuolo—

**781.** "*The Angel Raphael accompanies Tobias on his Journey to Media to marry Sarah, the Daughter of Raguel.*" POLLAJUOLO.

"The two, richly dressed, are walking together rapidly, the angel carrying a small box for the gall of the fish to heal blindness, and leading the young Tobias by the hand. Landscape background, with a view of the Tigris."

2 ft. 9 in. × 2 ft. 1½ in. Purchased in 1867.

On either side of the foregoing are four heads, the first two being portions of a fresco by DOMENICO VENEZIANO: **766**, "*Head of a Saint*," and **767**, "*Head of a Saint*," each 1 ft. 4 in. × 1 ft. 1 in.; purchased in 1867;—**631**, "*Portrait of a Lady*"; BISSOLO; 1 ft. 2½ in. × 1 ft.; purchased in 1860;—**692**, "*Head of a White Monk*"; LODOVICO DA PARMA; 1 ft. 4 in. × 1 ft. ½ in.; bequeathed by Lieut.-General Sir W. Moore.

Next on the line is the best of two examples in this gallery of Bellini (one of the most distinguished of Venetian painters in the fifteenth century); the landscapes are remarkable for quality and colour.

**726.** "*Christ's Agony in the Garden.*" GIOVANNI BELLINI. 2 ft. 8 in. × 4 ft. 10 in. Purchased in 1863.

**597.** "*St. Dominic,*" as the institutor of the rosary; part of an altar-piece. M. ZOPPO. 5 ft. × 2 ft. 11½ in. Purchased in 1853.

**906.** "*The Madonna in Ecstasy.*" CRIVELLI. 6 ft. 3 in. × 3 ft. An altar-piece with gold background. Purchased in 1874.

Next is one of two fine examples of Pietro Vannucci, called Il Perugino, one of the principal Umbrian painters of the fifteenth century.

**181.** "*The Virgin and Infant Christ with St. John.*" PERUGINO. 2 ft. 2½ in. × 1 ft. 5½ in. Purchased in 1841.

[Perugino's other work, No. 288, is in Gallery XIV. (p. 66).]

The centre of this wall is largely occupied by an altar-piece in thirteen compartments, the painting studded with gold ornaments in relief; in the centre is the Madonna with a jewelled crown.

No. 758. 2 ft. × 1 ft. 4 in.

**788.** "*The Madonna and Child enthroned,*" surrounded by saints. CRIVELLI. 16 ft. × 10 ft. 6 in. This fine altar-piece was purchased in 1868 for £3360.

**724.** "*The Madonna and Child*"; known as the Madonna della Rondine. CRIVELLI. Altar-piece, 4 ft. 11 in. × 3 ft. 6½ in. Purchased in 1862.

Next on the line (and near it on the south wall, No. 585) are two interesting portraits by Francesca, whose four works are in this gallery. The decorative character is fairly indicated in the sketch.

**758.** "*Portrait of a Lady,*" said to be Contessa Palma of Urbino. PIERO DELLA FRANCESCA. 5 ft. 5½ in. × 3 ft. 9½ in. Purchased in 1866.

**592.** "*The Adoration of the Magi*," or "*The Wise Men's Offering*." FILIPPINO LIPPI. An altar-piece; 1 ft. 8 in. × 4 ft. 7 in. Purchased in 1857.

**802.** "*Madonna and Child*." B. MONTAGNA. 2 ft. 1 in. × 1 ft. 9½ in. Purchased in 1869.

**773.** "*St. Jerome in the Wilderness*." COSIMO TURA. 3 ft. 3½ in. × 1 ft. 10½ in. Purchased in 1867.

**915.** "*Mars and Venus*." BOTTICELLI. 2 ft. 3½ in. × 5 ft. 8 in. Purchased in 1874.

**812.** "*Landscape with the Death of St. Peter Martyr in* 1252." GIOVANNI BELLINI. 3 ft. 4 in. × 5 ft. 4 in. Presented by Lady Eastlake in 1870.

There are four other works by Bellini, one in Gallery XIV. and three in Gallery XV. (*See Index.*)

**602.** "*The Dead Christ*." CRIVELLI. 2 ft. 4½ in. × 1 ft. 10 in.

Part of an altar-piece. Two infant angels supporting the body of Christ seated on the edge of a tomb. Purchased in 1859.

Next are two small subjects—

**247.** "*Ecce Homo*." NICCOLO ALUNNO. Bust on a blue ground; 8½ in. square. Purchased in 1854.

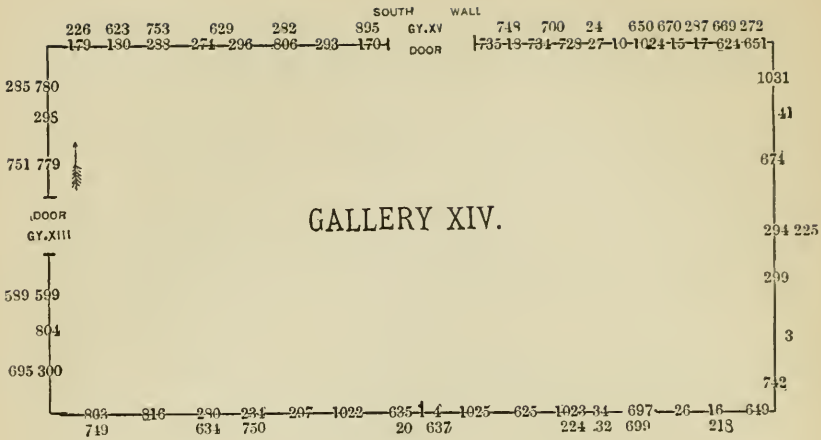
**590.** "*Christ placed in the Tomb by Joseph and St. John*." COSIMO TURA. 10½ in. × 8 in. Purchased in 1857.

**585.** "*Portrait of a Lady*," in profile. PIERO DELLA FRANCESCA. 1 ft. 4½ in. × 11½ in. Purchased in 1857.

**782.** "*The Madonna and Child*." BOTTICELLI. 2 ft. 9 in. × 2 ft. 1½ in. Purchased in 1867.

We end this gallery of early Italian art (crowded with works of interest to students) with the best example of a great fresco painter of the Umbrian school in the fifteenth century—

**665.** "*The Baptism of Christ in the River Jordan*." PIERO DELLA FRANCESCA. Purchased in 1861.




## Gallery XIV.—Italian School.

Paolo Veronese—Titian—Michelangelo—Sebastian del Piombo—Correggio—Leonardo da Vinci—Il Moretto—Moroni—Raphael—Francia—Perugino—Mantegna—Giorgione—Tintoretto, &c.

In this great gallery, which contains one of the finest collections of paintings in Europe, the north side is principally occupied by works of the Venetian painters of the fifteenth century, the central picture being "*The Raising of Lazarus*," by Michelangelo and Sebastiano del Piombo; and, near at hand, the fine portraits (lately acquired) by Il Moretto and Moroni. At the head of the gallery is the large work, "*The Family of Darius at the Feet of Alexander*," by Paolo Veronese.

On the south wall, which we take first in order, are some of the best works of the Lombard and Umbrian schools of painters. Commencing on the right of the doorway into Gallery XIII., the first picture is the one work by Giovanni Santi, painter and poet of Urbino, best known as the father of Raphael.

**751.** "*Madonna and Child.*" GIOVANNI SANTI. 2 ft. 2½ in. × 1 ft. 7 in. Purchased in 1865.

Next are the three works by Ambrogio Borgognone, a Lombard painter of the fifteenth century, some of whose best works are in the museum at Berlin. The centre is an altar-piece, sketched on the opposite page; on either side are two curiously composed portrait pictures, one of nine men in profile, half life-size; the other of women kneeling in adoration.

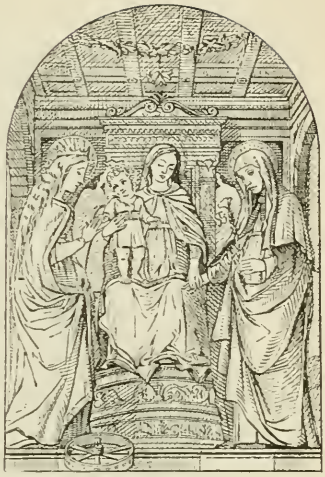
298. "*The Marriage of St. Catherine of Alexandria.*" A. BORGOGNONE. Purchased in 1857.

779, 780. "*Family Portraits.*" Painted on silk. A. BORGOGNONE. 2 ft. 1 in. × 1 ft. 4 in. Purchased 1867.

285. "*Madonna and Child.*" FRANCESCO MORONE. 2 ft. × 1 ft. 5 in. Purchased in 1855.

Above, on the south wall, is—

226. "*The Virgin and Child, St. John and Angels.*" BOTTICELLI. A circular painting, 3 ft. 8½ in. in diameter; five figures, small life-size. Purchased in 1855.



No. 298. BORGOGNONE. 6 ft. 7 × 4 ft. 3.

Next are two fine examples of Francesco Francia, the founder of the Bolognese school of painting in the fifteenth century.

179. "*The Virgin with the Infant Christ,*" &c.; full-length figures, nearly life-size. FRANCIA. 6 ft. 6½ in. × 6 ft.

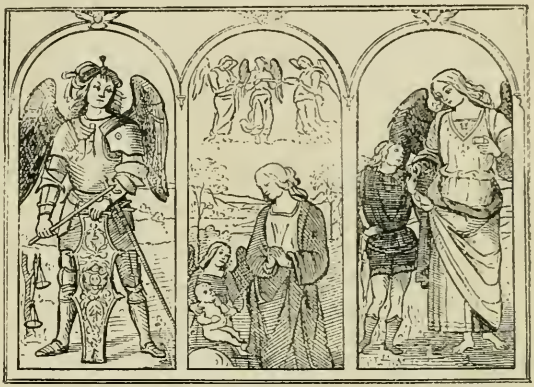
No. 180. 3 ft. 2 in. × 6 ft.

180. "*The Virgin and two Angels weeping.*" FRANCIA.

These two pictures formerly constituted one altar-piece in the church of San Frediano at Lucca; they afterwards formed part of the Duke of Lucca's collection. Purchased in 1841.

**623.** "*The Madonna and Child enthroned*" under a canopy with saints. GIROLAMO DA TREVISO. 7 ft. 5½ in. × 4 ft. 10 in.
Purchased in 1859.

Next on the line is the best work we possess of Perugino, being three portions of an altar-piece. His other work (No. 181) we have seen in Gallery XIII.



No. 288. 4 ft. 2 in. × 4 ft. 10½ in.

**288.** "*The Virgin adoring the Infant Christ.*" PERUGINO.

The compartment on the left represents the archangel Michael, that on the right the archangel Raphael and the young Tobias. Each compartment 4 ft. 2 in. high. Purchased 1856, for £3570.

This altar-piece was painted for the Carthusian convent near Pavia.

**753.** "*Christ and His Disciples going to Emmaus.*" A. MELONE.
4 ft. 9 in. square. Purchased in 1864.

**274.** "*The Virgin and Child enthroned*"—St. John and the Magdalen. A. MANTEGNA. Purchased in 1855, for £1125.

This fine picture (*sketched on the opposite page*) is the only work in colour we possess by Mantegna; his painting in monochrome, "*The Triumph of Scipio*," we have seen in Gallery XIII. (p. 61).

Above is an altar-piece by LORENZO COSTA, a pupil of Francia—

**629.** "*The Madonna and Child enthroned*"; small figures, in five compartments, centre 5 ft. 5½ in. × 2 ft. 5 in. Purchased in 1859.

The other work by this artist (No. 895) is on the right near the door.

**296.** "*The Virgin adoring the Infant Christ*"; half-figures, nearly life-size; landscape. A. POLLAJUOLO.

3 ft. 2 in. × 2 ft. 3¼ in.
Purchased in 1857.

[See his two other works in Gallery XIII.]

**282.** "*Glorification of the Virgin.*" LO SPAGNA.

5 ft. 10 in. × 2 ft. 7¼ in.
Purchased in 1856.

The other work by "Lo Spagna," pupil of Perugino, is in the Octagon Hall (p. 92).

**806.** "*The Procession to Calvary.*" BOCCACCINO.

4 ft. 4 in. × 4 ft. 3½ in.
Purchased in 1870.

A composition of many figures; the only work of this artist, a native of Cremona.

Next is the large altarpiece we have sketched; figures nearly life-size—

**293.** "*The Virgin and Child, St. Jerome and St. Dominic.*" FILIPPINO LIPPI.

Purchased in 1857.

Below is a predella representing the dead Christ and other subjects.

No. 274. MANTEGNA. 4 ft. 6¼ in. × 3 ft. 9¼ in.

No. 293. FILIPPINO LIPPI. 6 ft. 9 in. × 6 ft. 1 in.

**895.** "*Portrait of a Florentine General.*" LORENZO COSTA.

2 ft. 4 in. × 1 ft. 8½ in. Bequeathed in 1871.

**170.** "*The Holy Family, with Elizabeth and the young St. John, &c.*" Seven figures, surrounded by a choir of angels. GAROFALO.
2 ft. $6\frac{1}{2}$ in. × 1 ft. $11\frac{1}{2}$ in. Purchased in 1839.

This is the best of four examples of Benvenuto Tisio (called Garofalo), a distinguished Ferrarese painter, and pupil of Raphael. One, in the Octagon Hall, is sketched on p. 91.

[*Door.*]

**735.** "*St. Rock with the Angel.*" PAOLO MORANDO.
5 ft. $1\frac{3}{4}$ in. × 1 ft. $9\frac{1}{2}$ in. Purchased in 1864.

The saint is a full-length, life-size figure. A fine decorative panel.

The other work by this artist (known also as Cavazzola) is hung at the back of this wall (No. 777, in Gallery XV.). Some of his best paintings are to be seen at Verona.

Above is the one work by GIROLAMO DAI LIBRI, a celebrated miniature painter and illuminator—

**748.** "*The Madonna, Infant Christ, and St. Anne.*"
5 ft. 2 in. × 3 ft. 1 in. Purchased in 1864.

Next on the line is the one example of the style and "school of Leonardo da Vinci"—

No. 18. 2 ft. $4\frac{1}{2}$ in. × 2 ft. 10 in.

**18** "*Christ disputing with the Doctors.*" LEONARDO DA VINCI.
Bequeathed by Rev. W. H. Carr, in 1831.

There is no authenticated painting by Leonardo da Vinci in the public galleries of England. The remnant of his celebrated fresco,

"*The Last Supper*," painted on the wall of a Dominican convent, is still to be seen at Milan; a copy of this (as also an original drawing for a cartoon) is in the possession of the Royal Academy. There is an interesting collection of Leonardo's anatomical studies and sketches in the Royal Library at Windsor.

**700.** "*The Holy Family*," with the Magdalen, Pope Gregory the Great, and St. Paul. LANINI. 6 ft. 7 in. × 4 ft. 3 in.
Purchased in 1863.

This altar-piece, dated 1543, has a circular top, and is in a curious carved frame of the period.

**734.** "*Portrait of a Milanese Nobleman*"; half-length, life-size; landscape background. ANDREA DA SOLARIO. 2 ft. 7 in. × 1 ft. 11½ in.
Purchased in 1863.

The other portrait (No. 923) by Solario (called also Andrea Milanese) is in Gallery XV. on the west wall (sketched on p. 82).

**728.** "*The Madonna and Child*"; figures life-size. BELTRAFFIO.
3 ft. × 2 ft. 2 in. Purchased in 1863.

One of the few examples of this excellent painter, a pupil of Leonardo da Vinci.

**24.** "*Portrait of a Lady as St. Agatha*"; half-length life-size. Attributed to SEBASTIANO DEL PIOMBO.
3 ft. × 2 ft. 6 in.
Bequeathed by Rev. W. H. Carr.

The best authenticated work by this artist is "*The Resurrection of Lazarus*" (sketched on p. 78).

**27.** "*Portrait of Julius II.*" RAPHAEL. Purchased in 1824.

This portrait, attributed to Raphael, was painted several times by his scholars. The best authenticated works by Raphael are in Gallery XV.

No. 27. 3 ft. 6 in. × 2 ft. 8 in.

No. 10. CORREGGIO. 5 ft. 1 × 3 ft.

Next (and next but one), on the line, are two celebrated paintings by Antonio Allegri, called Correggio. They were purchased in 1834 for £11,500.

**10.** "*Mercury instructing Cupid in the Presence of Venus.*" CORREGGIO.

Next is a portrait by Moroni, one of the greatest of the early Italian portrait-painters; a pupil of Moretto.

**1024.** "*Portrait of an Italian Ecclesiastic.*" G. B. MORONI.

This is one of the late acquisitions to the National Gallery. The other two new Moronis are on the opposite wall (see pp. 77 and 79).

Purchased in 1876.

No. 1024. MORONI. 3 ft. 3 × 2 ft. 7½.

**15.** "*Christ presented by Pilate to the People,*" called the "*Ecce Homo.*" CORREGGIO.

3 ft. 2½ in. × 2 ft. 7½ in.

This picture is an early work of the master; the best example is No. 23, in Gallery XV. (sketched on p. 85).

Above the foregoing are two portraits by a Florentine artist of the sixteenth century—

**650.** "*Portrait of a Lady*"; in a rich black embroidered costume of the sixteenth century. A. BRONZINO. 3 ft. 8 in. × 2 ft. 7 in.

Purchased in 1860.

**670.** "*A Knight of St. Stephen in his Robes*"; full-length life-size. A. BRONZINO. 6 ft. 9½ in. × 3 ft. 10½ in.

Presented by Mr. G. F. Watts.

The best work by Bronzino is on the extreme right hand of this wall (No. 651, p. 71).

**287.** *Portrait of a Young Man,"* in the rich costume of the Campagnia della Caza; dated 1530. B. VENEZIANO.
3 ft. $5\frac{1}{4}$ in. × 2 ft. 4 in.
Purchased in 1855.

There are only three known works by this Venetian painter.

**17.** "*The Holy Family.*" ANDREA DEL SARTO.

The outline fails to indicate the depth of tone and rich qualities of this picture.

Bequeathed by Rev. W. H. Carr.

Andrea del Sarto's own portrait is in Gallery XV. (sketched on p. 84).

No. 17. 3 ft. 6 in. × 2 ft. 8 in.

**669.** "*St. Sebastian, St. Rock, and St. Demetrius.*" L' ORTOLANO.
7 ft. 7 in. × 5 ft. $1\frac{1}{2}$ in. Purchased in 1861.

An altar-piece; three full-length figures, life-size.

**624.** "*The Infancy of Jupiter.*" GIULIO ROMANO.
3 ft. $5\frac{1}{2}$ in. × 5 ft. 9 in.

"The young god is lying in a cradle on a verdant island, watched by three Nymphs; in the background are the Curetes making a noise with musical instruments, lest the child's cries should be heard by his father Saturn."

This curious decorative composition is a good example of the painter, one of Raphael's pupils.

**651.** "*Venus, Cupid, Folly, and Time*"; seven figures, life-size; an allegory. ANGELO BRONZINO. 4 ft. 9 in. × 3 ft. $9\frac{1}{2}$ in.
Purchased in 1860.

The quality of the drawing and painting in the above picture should be closely examined by students.

**272.** "*An Apostle.*" PORDENONE. 4 ft. 11 in. × 3 ft. 9 in.

A portion of a colossal figure, seated over the arch of a building; said to have been painted for a church near Venice. Presented in 1855.

**41.** "*The Death of Peter Martyr.*" GIORGIONE. 3 ft. 4 in. × 4 ft. 9 in.
One of two works *attributed to* Giorgione.
Bequeathed by Rev. W. H. Carr.

No. 1031. 2 ft. 9½ in. × 2 ft. 2 in.

**1031.** "*Mary Magdalen going to the Sepulchre*"; in light grey silvery robe and hood. GIAN GIROLAMO SAVOLDO.

Purchased in 1878.

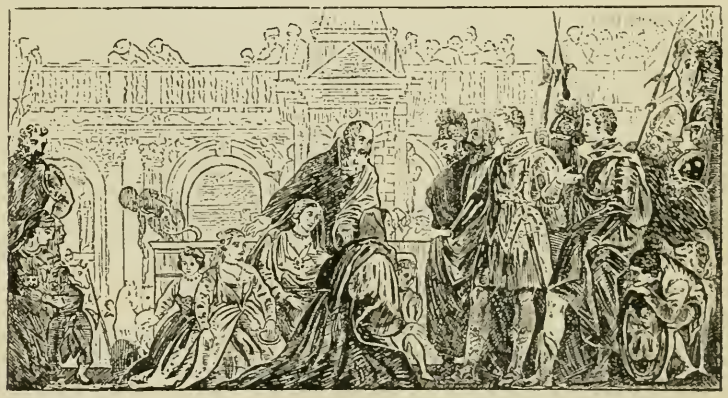
No. 674. 3 ft. 5½ in. × 2 ft. 9 in.

**674.** "*Portrait of a Genoese Lady.*" BORDONE.

Purchased in 1861.

The other work by Paris Bordone, a painter of the school of Titian, is near the centre of the north wall (No. 637, p. 77).

The principal part of the west wall is occupied by the well-known work by Paul Veronese—



No. 294. 7 ft. 8½ in. × 15 ft. 6½ in.

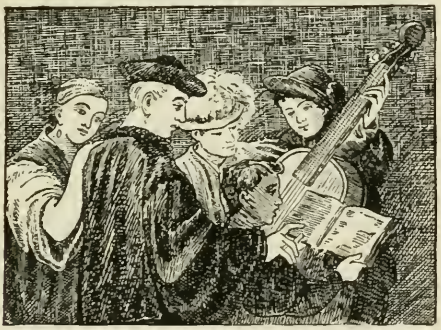
**294.** "*The Family of Darius at the Feet of Alexander after the Battle of Issus*, B.C. 333." PAOLO VERONESE.

"The royal captives having mistaken Hephæstion for Alexander, the queen mother implores pardon of the conqueror, who, pointing to his friend, tells her she

has not erred, that he is another Alexander. The captive family, presented to the king by one of the ministers of Darius, is kneeling in the centre of the picture, Alexander and his generals, Hephæstion and Parmenio, being on the spectator's right. In the background is a marble arcade with spectators looking down. The principal figures are portraits of the Pisani family."

This picture was painted for an ancestor of the Count Pisani, and was in Venice in 1857; it was purchased in 1857 for £13,650. The other work by Paul Veronese in this gallery is on the right hand, No. 26 (sketched on p. 75).

**225.** "*The Beatific Vision of the Magdalen*"; a fresco of semicircular form; seven figures. GIULIO ROMANO. 5 ft. 5 in. × 7 ft. 8 in.
Presented by Lord Overstone in 1852.



No. 3. 3 ft. 2 in. × 4 ft. 1 in.

**3.** "*A Concert*"; a *maestro di cappella* giving a music lesson. Attributed to TITIAN. Purchased in 1824.

The figures are life-size; the cap of the central figure is a brilliant red, with white feather.

**299.** "*Portrait of an Italian Nobleman*," leaning on a cushion in long ermine tippet. IL MORETTO. 3 ft. 8½ in. × 3 ft. 1 in.

There are three works by Alessandro Bonvicino, known as "Il Moretto." The latest acquisition is No. 1025, on the north wall (sketched on p. 77). Some of Moretto's finest works, altar-pieces, and portraits, are to be seen in Brescia, his native place.

The next portrait, sketched over-leaf, is a fine example of Venetian portraiture. The three other works by Moroni lately added to the National Gallery are sketched on pp. 70, 77, and 79.

No. 742. 2 ft. 10 in. × 2 ft. 3½ in.

**742.** "*Portrait of a Lawyer*"; life-size, in black cap and black velvet suit. MORONI. Purchased in 1865.

The first picture on the north wall is an excellent portrait, the one work by Jacopo Carucci, a pupil of Andrea del Sarto, known as PONTORMO—

No. 16. TINTORETTO. 5 ft. 2×3 ft. 3.

**649.** "*Portrait of a Boy.*" 4 ft. 2½ in. × 2 ft. Purchased in 1860.

**16.** "*St. George destroying the Dragon.*" TINTORETTO. Bequeathed by Rev. W. H. Carr.

The only example of Jacopo Robusti, known as "Tintoretto," from his father's occupation as a dyer.

Some of Tintoretto's finer works are to be seen in Venice and Florence, also at Hampton Court.

**218.** "*The Adoration of the Magi*"; a composition full of small figures, near a ruined arch. The three Magi are portraits of Titian, Raphael, and Michelangelo. PERUZZI. 4 ft. 8½ in. × 4 ft. 1½ in. Presented by Mr. E. Higginson in 1849.

No. 26. 9 ft. 5 in. × 5 ft. 9 in.

**26.** "*The Consecration of St. Nicholas*," Bishop of Myra, in Syria, in the fourth century. PAOLO VERONESE.

Presented by the British Institution, in 1826.

The saint, kneeling before the altar of a church, is being consecrated by the bishop. An angel brings him the mitre and crozier from above.

This picture was formerly in the church of San Niccolo de' Frari at Venice.

**697.** "*Portrait of a Tailor.*" MORONI.

Purchased in 1862.

**699.** "*Agostino and Nicolo della Torre.*" LORENZO LOTTO.

2 ft. 9½ in. × 2 ft. 3 in.

Two portraits, purchased in 1862.

No. 697. MORONI. 3 ft. 2¼ × 2 ft. 5¼.

Next are two of Titian's works—

No. 32. 5 ft. 8 in. × 5 ft. 8 in.

**32.** "*The Rape of Ganymede.*" TITIAN.

Painted for a compartment of a ceiling, formerly in the Colonna Palace. Purchased in 1824.

No. 34. 5 ft. 9 in. × 6 ft. 2 in.

**34.** "*Venus and Adonis.*" TITIAN.

This picture is supposed to be a replica of the original, which was painted for the Farnese Palace at Rome. It has been several times repeated.

**224.** "*The Tribute Money*"; three figures half-length. SCHOOL OF TITIAN. 4 ft. × 3 ft. 4½ in. Purchased in 1852.

**625.** "*St. Bernardino of Siena with St. Jerome, St. Joseph, and others.*" Il Moretto. 11 ft. 7 in. × 7 ft. 6 in. Purchased in 1859.

A large altar-piece, formerly at Verona.

The following are two of the newly acquired portraits :—

No. 1023. 4 ft. 11 in. × 3 ft. 5 in.

No. 1025. 6 ft. 6 in. × 2 ft. 11 in.

**1023.** "*Portrait of an Italian Lady,*" in red satin dress; life-size. Moroni. Purchased in 1876.

**1025.** "*Portrait of an Italian Nobleman.*" Il Moretto. Purchased in 1876.

**637.** "*Daphnis and Chloe.*" Bordone. 4 ft. 5½ in. × 3 ft. 11 in. Purchased in 1860.

**4.** "*A Holy Family.*" Titian. Bequeathed by Rev. W. H. Carr.

This picture, remarkable for its colour, was formerly in the Borghese Palace at Rome.

No. 4. Titian. 3 ft. 5½ in. × 4 ft. 8 in.

The central picture is the celebrated work by Michelangelo and Sebastiano del Piombo, a pupil of Giorgione.

No. 1. 12 ft. 6 in. × 9 ft. 5 in.

1. "*The Resurrection of Lazarus.*" SEBASTIANO DEL PIOMBO.

"Christ, in the middle of the picture, uttering the words, 'Loose him, and let him go'; Lazarus, on the point of being freed from his grave-clothes, occupies the right of the composition; on all sides a throng of spectators with astonishment and conviction depicted on their countenances."

This picture, which Michelangelo is said to have partly designed, was painted in Rome between 1517 and 1519. "*The Transfiguration,*" by Raphael, and this picture were painted for the cathedral at Narbonne. "*The Resurrection of Lazarus*" was purchased by the Duke of Orleans, in the eighteenth century, and came into the possession of the nation in 1824.

On the right is a portrait picture, attributed to the same painter—

20. "*Portraits of the Cardinal Ippolito de' Medici and the Artist.*" SEBASTIANO DEL PIOMBO. 4 ft. 6 in. × 3 ft. 8 in.

Bequeathed by Rev. W. H. Carr, in 1831.

635. "*The Madonna and Child with St. John the Baptist and St. Catherine embracing the Infant*"; the angel appearing to the shepherds; landscape background. TITIAN. 3 ft. 3½ in. × 4 ft. 7½ in.

This picture was formerly in the Escorial, in Spain. Purchased 1860.

No. 1022. 6 ft. 7 in. × 3 ft. 5 in.

1022. "*Portrait of an Italian Nobleman.*" MORONI. One of the newly acquired portraits. Purchased in 1876.

No. 297. Central picture, 8 ft. 7 in. × 3 ft. 9½ in.

297. "*The Nativity.*" IL ROMANINO. Purchased in 1857.

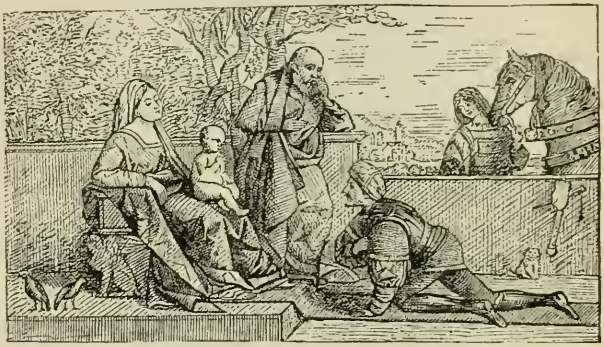
"In the centre are the Virgin and St. Joseph adoring the Infant Christ, with a choir of angels above; on the sides on the left are St. Filippo Benizio and St. Alessandro; on the right, St. Gandosio, Bishop of Brescia, and St. Jerome in the desert."

A fine altar-piece, painted in 1525 for the church of St. Alessandro at Brescia.

**750.** "*The Madonna and Child enthroned,*" and other figures; nearly life-size. VITTORE CARPACCIO. 6 ft. × 9 ft. 8 in.

The only work by this painter, one of the earliest of the Venetian oil-painters, fifteenth century. Purchased in 1865, for £3400.

The next work on the line, once attributed to Giorgione, was purchased on its merits for £525.



No. 234. 5 ft. 1 in. × 8 ft. 7 in.

**234.** "*A Warrior adoring the Infant Christ.*" SCHOOL OF BELLINI.

No. 280. 2 ft. 11¾ in. × 2 ft. 1½ in.

The figures are nearly life-size, the colour rich and in good preservation.

**280.** "*Madonna and Child.*" BELLINI. Purchased in 1855.

Next are two works by Cima, a Venetian painter; school of Bellini.

**634.** "*Madonna with the Infant Christ.*" CIMA DA CONEGLIANO. 1 ft. 8½ in. × 1 ft. 5 in. Purchased in 1860.

**816.** "*The Incredulity of St. Thomas.*" CIMA DA CONEGLIANO. 9 ft. 7 in. × 6 ft. 6 in.

A large altar-piece, painted in 1504. Purchased in 1870.

**749.** "*Portraits of the Giusti Family.*" GIOLFINO. 1 ft. 9¾ in. × 5 ft. 1⅜ in. Purchased in 1864.

An interesting portrait picture, hung rather out of sight.

**803.** "*The Circumcision of the Lord.*" MARZIALE. 7 ft. 4 in. × 5 ft. Purchased in 1869.

An altar-piece, painted in 1500; numerous figures, half life-size, under a decorated vaulted roof.

**695.** "*Madonna and Child.*" ANDREA PREVITALI. 1 ft. 9 in. × 2 ft. 3 in. Purchased in 1862.

**300.** "*The Infant Christ standing on the Virgin's Knees.*" CIMA. 2 ft. 3 in. × 1 ft. 10½ in. Purchased in 1858.

**804.** "*The Madonna and Child enthroned with Saints.*" MARZIALE. A large altar-piece, 7 ft. 2½ in. × 4 ft. 7½ in. Purchased in 1869.

**589.** "*The Virgin Mary seated, an Angel presenting the Infant Christ.*" FRA FILIPPO LIPPI. 2 ft. 4 in. × 1 ft. 7½ in. Purchased in 1857.

**599.** "*The Infant Christ asleep on the Lap of the Virgin.*" MARCO BASAITI. Purchased in 1858.

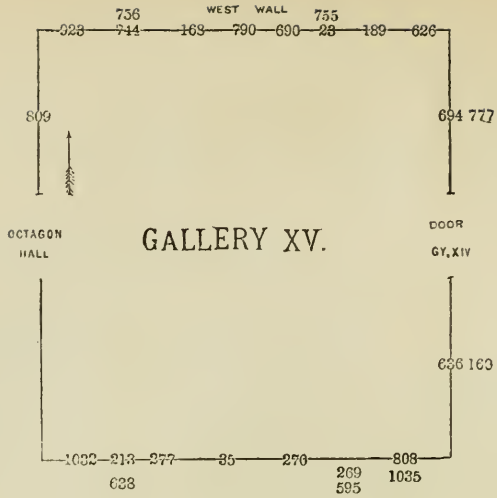
No. 599. 2 ft. 2 in. × 2 ft. 9 in.

On the SCREENS are two easel pictures; purchased in 1878—

**1034.** "*The Nativity of the Saviour.*" BOTTICELLI.

The Virgin and Child, St. Joseph, and other figures; above a choir of angels. A fine example of the painter. 3 ft. 6½ in. × 2 ft. 5½ in. Painted in 1500.

**1033.** "*The Adoration of the Magi*"; a circular picture (4 ft. 3½ in. in diameter); containing about seventy figures. Ascribed to FILIPPINO LIPPI.




## Gallery XV.—Selected Italian.

Michelangelo—Raphael—Titian—Giorgione—Bellini—Massaccio—Francia—Andrea del Sarto—Correggio—Solario, &c.

In this small gallery are the selected works of the Italian school, the gems of the whole collection. Here we may best examine the drawing of Michelangelo, the colouring of Titian, Raphael, &c., and see some of the finest examples of early Venetian portraiture.

No. 923. 1 ft. 7¼ in. × 1 ft. 3 in.

Commencing near the entrance to the Octagon Hall, we find the first of two unfinished paintings in tempera, ascribed to Michelangelo.

809. "*The Madonna and Infant Christ, St. John the Baptist, and Angels.*" Figures half life-size. MICHELANGELO.

3 ft. 4½ in. × 2 ft. 6 in.
Purchased in 1870.

923. "*Portrait of a Venetian Senator,*" in black cap and red mantle. SOLARIO.

Purchased in 1875.

Next are the two most important works by Raphael—

No. 744. 1 ft. 3 in. × 1 ft. 1 in.

**744.** "*The Madonna, Infant Christ, and St. John.*" RAPHAEL.
Purchased in 1865.

This picture, known as the "Garvagh Raphael," was formerly in the Borghese Palace at Rome; it was purchased in 1865 for £9000.

No. 168. 2 ft. 4 in. × 1 ft. 9½ in.

**168.** "*St. Catherine of Alexandria.*" RAPHAEL.

"A princess of Alexandria, a Christian, who, about the year 311, was condemned by the Emperor Maxentius to be crushed with wheels. The apparatus was broken to pieces by an angel, and the saint was afterwards beheaded."

The other work by Raphael in this gallery is No. 213, on the opposite wall (sketched on p. 86).

Above are two allegorical paintings, ascribed to MELOZZO DA FORLI, supposed to be part of a series for the palace of Urbino: **756**, "*Music*"; 5 ft. 1½ in. × 3 ft. 2½ in.;—**755**, "*Rhetoric*"; 5 ft. 1½ in. × 3 ft. 4½ in. In each a woman sits enthroned, with a man kneeling.

No. 790. 5 ft. 3¾ in. × 4 ft. 11 in.

**790.** "*The Entombment of Our Lord.*" MICHELANGELO.

This *unfinished* tempera painting is the finest work we possess of the master. Purchased in 1868 for £2000.

No. 690. 2 ft. 4 in. × 1 ft. 10 in.

**690.** "*His Own Portrait.*" ANDREA DEL SARTO. Purchased in 1862.

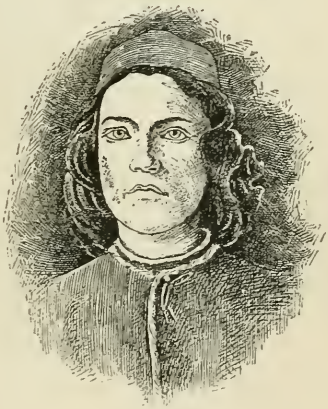
No. 23. 1 ft. 1¼ in. × 10 in.

**23.** "*The Holy Family.*" CORREGGIO.

This small picture (one of the best of Correggio's works) is known as "*La Vierge au Panier,*" from the introduction of a basket on the left of the composition. Purchased in 1825 for £3800.

No. 189. 2 ft. × 1 ft. 5¼ in.

**189.** "*The Doge Leonardo Loredano.*" BELLINI.
Purchased in 1844.



No. 626. 1 ft. 2 in. × 11 in.

**626.** "*His Own Portrait.*" MASACCIO.
Purchased in 1859.

**777.** "*The Madonna and Child.*" MORANDO. 2 ft. 6 in. × 2 ft. 2 in.
Purchased in 1867.

**694.** "*St. Jerome in his Study.*" Ascribed to BELLINI.
2 ft. 4½ in. × 3 ft. 2½ in. Purchased in 1862.

[*Door.*]

**169.** "*The Holy Family.*" MAZZOLINI. 2 ft. × 1 ft. 7 in.

**636.** "*Portrait of Ariosto.*" TITIAN. 2 ft. 8½ in. × 2 ft.

Ariosto, the author of 'Orlando Furioso,' in low, dark purple dress, and fur hanging over his shoulders; half-length life-size.
Purchased in 1860.

**1035.** "*Portrait of a Knight of Malta.*" FRANCIA BIGIO.
1 ft. 11¾ in. × 1 ft. 6 in. Purchased in 1878.

**808.** "*St. Peter Martyr.*" G. BELLINI. 1 ft. 10½ in. × 1 ft. 6½ in.
The portrait of a Dominican monk, holding a palm branch; he has a knife in his head and a dagger in his breast. Purchased in 1870.

Near at hand is a small and beautiful work, one of Raphael's earlier paintings—

No. 213. RAPHAEL. 7 in. × 7 in.

**213.** "*The Vision of a Knight.*" RAPHAEL.
Purchased in 1847 for £1050.

**269.** "*A Knight in Armour.*" GIORGIONE.
1 ft. 3½ in. × 10¾ in.
This, the only authenticated work of Giorgione in the National Gallery, is supposed to be a study for the figure of San Liberale at Castelfranco.
Bequeathed by Mr. Samuel Rogers in 1855.

**595.** "*Portrait of a Lady,*" in low, dark green dress; life-size. ZELOTTI. 2 ft. 4½ in. × 1 ft. 10 in. Purchased in 1858.

The next two pictures are very important works by Titian; the first, No. 270, known as the "*Noli me tangere,*" was formerly in the Orleans Collection.

No. 270. 3 ft. 6½ in. × 2 ft. 11½ in.

**270.** "*Christ appearing to Mary Magdalen.*" TITIAN.

Bequeathed by Samuel Rogers, the poet, in 1855.

No. 35. 5 ft. 9 in. × 6 ft. 3 in.

**35.** "*Bacchus and Ariadne.*" TITIAN.

This picture, one of the best examples of Titian's colouring, was one of a series of three allegorical subjects painted about the year 1514 for the Duke of Ferrara. Purchased in 1826.

No. 277. 3 ft. 4¼ in. × 2 ft. 7½ in.

**277.** "*The Good Samaritan*"; raising the wounded Jew to place him on his mule. JACOPO BASSANO. Purchased in 1856.

There are two other works by this Venetian painter, but inferior in quality, in Gallery X. (p. 22).

**638.** "*The Virgin and Child with Two Saints*"; landscape background. FRANCIA. 2 ft. 8 in. × 2 ft. 1½ in. Purchased in 1860.

**1032.** "*The Agony in the Garden.*" PAINTER UNKNOWN. (Umbrian school.) 1 ft. 11½ in. × 2 ft. 2½ in. Purchased in 1878.

## Screens in Gallery XII.

The next three paintings are examples of the work of Jan van Eyck, who, with his brother Hubert, was the greatest master of painting in Flanders in the fifteenth century.*

**290.** "*Portrait of a Man,*" in red dress, with green hood and long dependent tippet. VAN EYCK. 1 ft. 1¼ in. × 7½ in. Purchased in 1857.

**222.** "*A Man's Portrait,*" in a red turban, cloak, and fur-collar. VAN EYCK. 10¼ in. × 7½ in. Purchased in 1857.

* These Flemish pictures formerly hung in Gallery XV.; they are for the present (October 1878) exhibited on a screen in Gallery XII.

No. 186. 2 ft. 9 in. × 2 ft. ¼ in.

**186.** "*Portraits of a Merchant and his Wife.*" VAN EYCK.

In the frame of the mirror in the background, which reflects the room, are ten circular compartments, in each of which are painted subjects relating to the Passion of Christ. This picture was painted in 1434. Purchased in 1842.

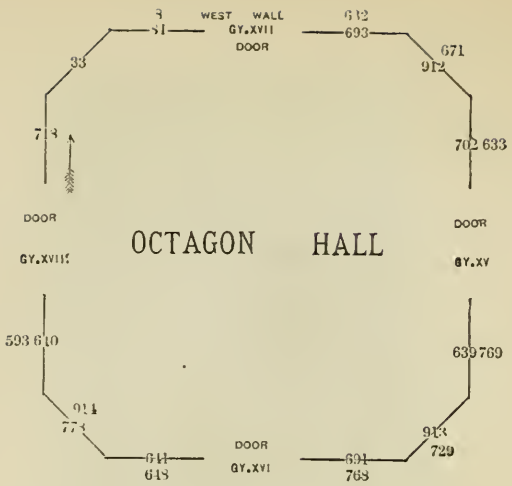
On the SECOND SCREEN in Gallery XII. is a fine example of Martin Schongauer, of Colmar, a German painter who studied under Van der Weyden at Antwerp, in the fifteenth century.

**658.** "*The Death of the Virgin.*" SCHONGAUER. 1 ft. 3 in. × 1 ft. 1½ in.
A composition of many small figures in a vaulted chamber.
Purchased in 1860.

On either side are two very interesting Flemish portraits; purchased in 1878—

**1042.** "*Portrait of a Man.*" In court suit of the sixteenth century. CATHARINA VAN HEMESSEN. 1 ft. 2¼ in. × 11¼ in.

**1036.** "*A Man's Portrait.*" In cap and gown, holding in one hand a skull, in the other two blossoms of heartsease. PAINTER UNKNOWN.
10¾ in. × 8½ in.




## Octagon Hall.—Italian School.

Lorenzo di Credi—Mantegna—Garofalo—Girolamo da Santacroce—Parmigiano—Pinturicchio—Bramantino, &c.

The Octagon Hall contains twenty-two pictures of the Roman, Ferrarese, and Venetian schools.

No. 33. 11 ft. 6 in. × 5 ft.

Commencing on the right of the entrance to Gallery XVIII., the first picture is a Calvary by Henrik de Bles, a pupil of Patinir, whose works are in Gallery XII.

718. "*Mount Calvary.*" De Bles.
3 ft. 1 in. × 2 ft. 2½ in.
Presented by the Queen.

33. "*The Vision of St. Jerome.*" Parmigiano.

This large altar-piece is one of the principal features in the hall; an early and good example of the painter, a native of Parma, and an imitator of Correggio.

Presented by the British Institution.

The next picture, of which there are several repetitions, was painted by one of Michelangelo's scholars.

**8.** "*A Dream of Human Life.*" From a design by MICHELANGELO. 2 ft. 1 in. × 1 ft. 9 in. Bequeathed by Rev. W. H. Carr.

"A nude figure of a man reclining against a globe appears to be roused by the sound of a trumpet which an angel is blowing above him. Beneath his seat is a collection of masks illustrating the insincerity or duplicity of human dealings."

No. 81. 2 ft. 1¼ in. × 2 ft. 8 in.

**81.** "*The Vision of St. Augustine.*" GAROFALO. A good example of the painter. Bequeathed by Rev. W. H. Carr.

[*Door.*]

On the right of the door leading to Gallery XVII. is another work by Garofalo, a large altar-piece of San Guglielmo at Ferrara, **671**, "*The Madonna and Child enthroned, with other figures*"; GAROFALO; 7 ft. 11 in. × 6 ft. 10½ in.; purchased 1861; and, on either side, are two paintings by GIROLAMO DA SANTACROCE (each 3 ft. 11 in. × 1 ft. 7 in.), formerly the doors of an altar-piece: **632**, "*A Saint reading*," and **633**, "*A Saint holding a White Standard*"; the figures in each are small life-size.

Next are the works of PINTURICCHIO, commencing with **693**, "*St. Catherine of Alexandria with her Attributes; a Monk kneeling in Adoration*"; 1 ft. 9½ in. × 1 ft. 3 in.; and, on the right, the first of three small and very interesting works, with figures on a small scale, **912, 913, 914** (painted about the year 1500), illustrating "*The Story of Griselda*," from Boccaccio's 'Decameron,' each picture 2 ft. × 5 ft. 1 in. (Nos. 913 and 914 are in opposite corners of this hall.)

**702.** "*The Madonna and Child.*" L' INGEGNO. 1 ft. $5\frac{1}{2}$ in. × 1 ft. $\frac{3}{4}$ in.
The only work by this artist. Presented by the Queen.

[*Door.*]

**769.** "*St. Michael and the Dragon.*" FRA CARNOVALE (a Dominican friar). 4 ft. $4\frac{1}{2}$ in. × 1 ft. 11 in. Purchased in 1867.

**639.** "*Christ and Mary Magdalen in the Garden.*" FRANCESCO MANTEGNA. 1 ft. $4\frac{3}{4}$ in. × 1 ft. Purchased in 1860.

Francesco was the second son of Andrea Mantegna.

**729.** "*The Adoration of the Kings.*" BRAMANTINO.
7 ft. 10 in. × 6 ft. 11 in.

An altar-piece with figures small life-size, with dark, Asiatic faces; some of the gold ornaments, embroideries, and precious stones, are in actual relief. A good example of the artist, an architect in Milan in the sixteenth century. Purchased in 1863.

**913.** "*Story of Griselda.*" PINTURICCHIO. (Referred to on last page.)

**768.** "*Saints Peter and Jerome.*" ANTONIO VIVARINI.
4 ft. 6 in. × 1 ft. $5\frac{1}{2}$ in. Purchased in 1867.

Part of an altar-piece; the only work of this early Venetian painter.

**691.** An "*Ecce Homo.*" LO SPAGNA. 1 ft. $3\frac{1}{2}$ in. × 1 ft. $\frac{1}{2}$ in.
Bequeathed by Lieut.-General Sir W. Moore in 1862.

[*Door.*]

No. 648. CREDI. 2 ft. $3\frac{1}{2}$ × 1 ft. $7\frac{1}{4}$.

**648.** "*The Virgin adoring the Infant Christ.*" LORENZO DI CREDI.

There are two good examples of this early Florentine painter; the second (No. 593) is near at hand, on the right.
Purchased in 1860.

**641.** "*The Woman taken in Adultery.*" LODOVICO MAZZOLINI. 1 ft. 6 in. × 1 ft.
Purchased in 1860.

**778.** "*The Madonna and Child enthroned, with Saints.*" PELLEGRINO DA SAN DANIELE. 8 ft. 2 in. × 4 ft. 9 in.

A large altar-piece with circular top.

**914.** "*The Story of Griselda.*" PINTURICCHIO. (Referred to on p. 91.)

**640.** "*The Adoration of the Magi.*" DOSSO DOSSI.
1 ft. $5\frac{1}{2}$ in. × 1 ft. $\frac{1}{4}$ in. Purchased in 1860.

The only work by this artist, a fresco-painter of Ferrara.

**593.** "*The Virgin and Child.*" LORENZO DI CREDI.
2 ft. $3\frac{1}{2}$ in. × 1 ft. $7\frac{1}{2}$ in.

[Here the visitor who has not already examined the works of the earliest Italian painters should take Gallery XVII. next in order.]

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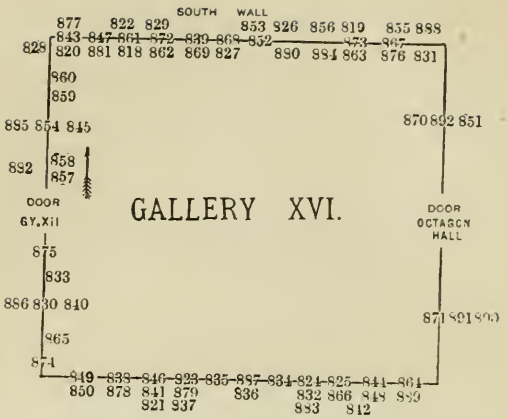
In the adjoining Gallery XVIII. is the lately acquired example of Paul Veronese, at present hung with the Spanish pictures.

No. 1041. 6 ft. $5\frac{1}{2}$ in. × 3 ft. 9 in.

**1041.** "*The Vision of St. Helena.*" PAOLO VERONESE.

This picture, representing the vision of the Invention of the Cross, was formerly the altar-piece of a chapel dedicated to St. Helena at Venice. Purchased in 1878.




Venetian & Florentine Schools.

## Gallery XVI.—~~The Peel Collection.~~

Ruysdael — Hobbema—Cuyp — D. Teniers —Vandevelde—Paul Potter—De Hooge—Wouwerman—Terburg— Metsu — Jan Steen — Van Ostade — Netscher — Dujardin — Bakhuizen—Wynants—Van der Heyde—Van Mieris—Vandyck—Sir Joshua Reynolds, &c.

The Peel Collection was purchased in 1871; it consists principally of choice cabinet pictures of the Dutch and Flemish schools, and includes eight portraits by Sir Joshua Reynolds.

Commencing on the south side, near the entrance to Gallery XII., the first picture is—

**882.** "*Landscape*," with horses and figures. PHILIP WOUWERMAN.
$9\frac{1}{2}$ in. × 1 ft.

There are five pictures by Wouwerman in this gallery, one sketched on p. 96. Two of his best are No. 880, on the south, and No. 878, on the north wall.

**854.** "*Forest Scene.*" J. RUYSDAEL.

A grand, sombre landscape, one of the finest of his works in the National Gallery. (*Sketched on next page.*)

**857–860.** "*The Four Seasons.*" D. TENIERS.

Four single figures, in two frames; painted on copper, each $8\frac{1}{2}$ in. × 6 in.

No. 854. "*Forest Scene.*" J. RUYSDAEL. 3 ft. 6 in. × 4 ft. 8 in.

**845.** "*Lady seated at a Spinning-wheel.*" G. NETSCHER.
8½ in. × 6½ in. Painted in 1665.

There are two other highly finished works by this artist; perhaps the best is No. 843, near at hand on the right. Note the painting of flesh tints and the texture of fur, &c. in No. 845.

Above the foregoing is one of eight works by Sir Joshua Reynolds which are for the present exhibited with the Peel Collection.*

**885.** "*The Snake in the Grass.*" Sir JOSHUA REYNOLDS.
4 ft. 1 in. × 3 ft. 3 in. Painted for Lord Carysfoot for £105.

"Love unbinding the zone of beauty; a girl seated on a bank sporting with Cupid; on the grass is the head of a snake."

**828.** "*Landscape with Cattle.*" DUJARDIN. 8½ in. × 11 in.

One of four pictures by this Dutch artist; three are in this gallery, and one in Gallery XI. (sketched on p. 36).

**877.** "*His Own Portrait.*" VANDYCK. 1 ft. 10½ in. × 1 ft. 7 in.

Bust showing the right hand; Vandyck's best works are in Gallery XII. (*See Index.*)

**843.** "*Blowing Bubbles.*" G. NETSCHER. 1 ft. × 9½ in.

**820.** "*Landscape with Ruin.*" NICHOLAS BERCHEM. 1 ft. 6 in. × 1 ft. 3 in.

Three other landscapes by this artists are in Gallery XI.; one in Gallery XII.

* The principal works by Sir Joshua Reynolds are in Gallery VII.

No. 881. 1 ft. ½ in. × 10½ in.

**881.** "*Gathering Faggots.*" WOUWERMAN.

An old man binding faggots, and a white horse, under a wintry sky. One of the best of Wouwerman's works.

**847.** "*Village Scene.*" ISAAC VAN OSTADE. 1 ft. 10 in. × 1 ft. 7½ in.

There are two other paintings by Isaac, the younger brother of Adrian, van Ostade. The best is No. 963, in Gallery XI. (p. 32).

**822.** "*Horseman and Cows in a Meadow.*" CUYP. 2 ft. 8½ in. × 3 ft. 6½ in.

Next are two characteristic works by the younger Teniers.

**861.** "*River Scene,*" with a cottage on the left and a château amongst the trees. D. TENIERS. 1 ft. 6½ in. × 2 ft. 1½ in.

**862.** "*The Surprise*"; an interior with three figures, and elaborately painted details in foreground. D. TENIERS. 1 ft. 4½ in. × 2 ft. 1 in.

Below No. 861 is an interesting landscape, with a Dutch fishing-boat and figures on a windy shore.

**818.** "*Coast Scene.*" BAKHUIZEN. 1 ft. 1½ in. × 1 ft. 6½ in.

This and No 204, in Gallery XII. (p. 44), are the best of his five works.

**872.** "*Shipping off the Coast.*" W. VANDEVELDE. 1 ft. 4½ in. × 1 ft. 10½ in.

There are fourteen sea-pieces and river scenes by this artist; two of the best are Nos. 149 and 150, in Gallery XII. (p. 49).

**829.** "*Hunting a Stag*"; the figures by N. Berchem. JAN HACKAERT. 3 ft. 3 in. × 3 ft. 11½ in.

**839.** "*The Music Lesson.*" GABRIEL METSU. 1 ft. 3 in. × 1 ft. ½ in.

One of three good examples of the highly finished work of this painter. (See No. 838, on the opposite wall, p. 103.)

Next are two small works by Adrian Vandevelde; the latter (sketched below) remarkable for its quality and grace of composition.

**869.** "*Frost Scene.*" A. VANDEVELDE. 11½ in. × 1 ft. 2 in.

An elaborately painted picture, with many small figures. Painted 1668.

No. 868. 1 ft. 1 in. × 1 ft. 2½ in.

**868.** "*The Ford.*" A. VANDEVELDE.

**827.** "*Fording the Stream.*" DUJARDIN. 1 ft. 2½ in. × 1 ft. 5 in.

The central picture on this wall is a well-known Rubens, the charm of which it is difficult to render in a rough sketch.

**852.** "*Le Chapeau de Paille.*" RUBENS.

The figure is life-size, with black hat and white feather; red sleeves, and olive-green dress.

No. 852. 2 ft. 6½ in. × 1 ft. 9 in.

Above, in strange contrast, grand and florid in treatment, is—

**853.** "*The Triumph of Silenus.*" RUBENS. 4 ft. 6 in. × 6 ft. 5½ in.

One of Rubens' allegorical subjects; the fat Silenus being borne along by Satyrs, Fauns, Bacchantes, and children.*

* This picture seems out of place amongst the miniature work of the Dutch painters, and should be examined with Rubens' other works in Gallery XII.

**826.** "*Figures and Animals,*" reposing under the shadow of trees. DUJARDIN. 1 ft. 1½ in. × 1 ft. 3½ in. Painted in 1656.

**880.** "*On the Seashore.*" P. WOUWERMAN. 1 ft. 1 in. × 1 ft. 4 in.
A fine group of figures and horses waiting on the seashore.

No. 856. STEEN. 1 ft. 4½ × 1 ft. ½.

**856.** "*The Music Master.*" JAN STEEN.

The only example of this painter, whose elaborate interiors are numerous in continental galleries.

**884.** "*Landscape with Figures.*" JAN WYNANTS. 11 in. × 1 ft. 3 in.

There is another landscape by Wynants (No. 883) on the opposite wall, and three in Gallery XI.

**819.** "*Off the Mouth of the Thames.*" BAKHUIZEN. 3 ft. 2½ in. × 4 ft. 4 in.

Old-fashioned sailing vessels making for the Thames in a stiff breeze.

**873.** "*The Coast of Scheveningen.*" W. VANDEVELDE. 1 it. 5½ in. × 1 ft. 10½ in.

**863.** "*Dives*"; known as "*Le Mauvais Riche.*" D. TENIERS. 1 ft. 7 in. × 2 ft. 3 in.

A fanciful composition; Dives represented in an infernal cavern, surrounded by monsters playing on musical instruments, &c.

**867.** "*The Farm Cottage*"; a study of cattle. A. VANDEVELDE. 1 ft. 8 in. × 2 ft. ½ in.

**876.** "*A Gale.*" W. VANDEVELDE. 1 ft. ½ in. × 1 ft. 3½ in.

**855.** "*A Waterfall.*" J. RUYSDAEL. 2 ft. 10 in. × 3 ft. 3 in.

Next are two portraits by Sir Joshua Reynolds—

**888.** "*James Boswell*"; bust, life-size. Sir JOSHUA REYNOLDS. 2 ft. 5½ in. × 2 ft. ½ in.

**892.** "*Robinetta.*" Sir JOSHUA REYNOLDS.

This picture is said to be a portrait of the Hon. Mrs. Tollemache.

(*Sketched on next page.*)

No. 892. 2 ft. 5¼ in. × 2 ft. ½ in.

"*Robinetta.*" Sir JOSHUA REYNOLDS.

**831.** "*Ruins of Brederode Castle.*" HOBBEMA. 2 ft. 8½ in. × 3 ft. 6 in.

The castle stands upon high ground in the middle of the picture; a shallow stream winding into the foreground. The ducks are said to be painted by Wyntrank, and the figures by Lingelbach.

**870.** "*Shipping in a Calm.*" W. VANDEVELDE. 1 ft. 9 in. × 2 ft. ½ in.

A beautiful example, very still and true in tone. Painted 1657.

Above is a work by a Venetian artist, a composition of ten figures—

**851.** "*Venus sleeping.*" SEBASTIANO RICCI. 2 ft. 6½ in. × 2 ft. 1 in.

[*Entrance to Octagon Hall.*]

The next three pictures are examples of Sir JOSHUA REYNOLDS, the last being the best.

**890.** "*George IV. as Prince of Wales*"; bust, life-size. 2 ft. 5 in. × 2 ft.

**891.** "*Portrait of a Lady,*" in low russet-brown dress; the head and arm of a child resting on her right shoulder. 2 ft. 5½ in. × 2 ft. ½ in.

**889.** "*His Own Portrait,*" in brown suit; bust, life-size. 2 ft. 5 in. × 2 ft.

Returning to the line, there is a calm sea—

**871.** "*Coast Scene, with Ships in the Distance.*" W. VANDEVELDE. 2 ft. 1 in. × 2 ft. 4 in.

No. 864. 2 ft. 2½ in. × 1 ft. 10 in.

**864.** "*The Guitar Lesson.*" GERARD TERBURG. Gall. XII.

The lady in yellow and white satin; the table covered with a Turkey rug. A good example of the painter. See also his portrait picture, No. 896, in Gallery XII. (p. 39).

**844.** "*Maternal Instruction.*" GASPAR NETSCHER.
1 ft. 5½ in. × 1 ft. 2½ in.

A lady seated at a window, teaching a child; another child playing with a dog. The painting of the two foregoing pictures should be particularly examined.

**848.** "*Frost Scene*"; a frozen river with rustic foot-bridge, figures skating, &c. ISAAC VAN OSTADE. 1 ft. 7 in. × 1 ft. 3½ in.

Above are two landscapes, in which the figures are ascribed to A. Vandevelde.

**842.** "*A Garden Scene, with Fountains.*" F. DE MOUCHERON.

The only work by this artist.

**883.** "*Landscape with Hilly Country*"; a man driving cows and sheep, &c. JAN WYNANTS. 2 ft. 7½ in. × 3 ft. 3 in.

Next are two excellent works by their respective painters—

**866.** "*A Street in Cologne.*" VAN DER HEYDE. 11 in. × 1 ft. 5 in.

The figures in this picture are by A. Vandevelde. Van der Heyde's other three works are in Gallery XI.

**825.** "*The Poulterer's Shop.*" GERARD DOW.

This is the only subject of the kind by this master of Dutch *genre;* there are two portraits by him, one, No. 192, in Gallery XII. (sketched on p. 52).

No. 825. 1 ft. 11 in. × 1 ft. 6 in.

**832.** "*A Village, with Watermills.*" HOBBEMA.
1 ft. 11½ in. × 2 ft. 8½ in.

A fine landscape, with a river and picturesque trees.

**824.** "*Ruined Castle in a Lake*"; a horseman in the foreground. A. CUYP. 1 ft. ½ in. × 1 ft. 9 in.

In the centre of the wall is a life-size portrait—

No. 887. 2 ft. 5¼ in. × 2 ft. 1 in.

**887.** "*Dr. Johnson,*" in brown suit and powdered wig. Sir JOSHUA REYNOLDS.

On either side of Reynolds' portrait are two of the three fine examples of PIETER DE HOOGE, the second being the best in colour.

**834.** "*Interior of a Dutch House.*" 2 ft. 5 in. × 2 ft. 1 in.
Painted about 1665.

No. 835. 2 ft. 5 in. × 1 ft. 11¼ in.

835. "*Court of a Dutch House.*" De Hooge.
Painted 1658.

De Hooge's other picture, No. 794, is on the south wall of Gallery XII. (sketched on p. 55).

Above the foregoing is a large landscape—

836. "*A View in Holland.*" De Koning.
4 ft. 4½ in. × 5 ft. 3 in.

837. "*The Hay Harvest.*" Lingelbach.
2 ft. 3 in. × 2 ft. 10 in.
Painted 1661.

821. "*A Family Portrait*"; group of eight figures. Gonzales Coques. 2 ft. 1 in. × 2 ft. 9½ in.

Near at hand are two of Wouwerman's cabinet pictures, in which horses are the principal feature; the second is a very good example.

No. 841. 1 ft. 7¼ in. × 1 ft. 4 in.

879. "*Interior of a Stable.*" Wouwerman. 1 ft. 6½ in. × 2 ft. 2½ in.

878. "*Halt of Officers.*" Wouwerman. 1 ft. 7 in. × 1 ft. 4½ in.

841. "*A Fish and Poultry Shop.*" W. van Mieris.

This elaborate picture, called "*Le Chat,*" has been more than once repeated; it is the only example of the painter, son of Frans, whose one work (No. 840, a lady in crimson jacket) is near at hand.

Next on the line are four choice pictures; the first a sunny Cuyp, the last a very fine example of Paul Potter.

823. "*River Scene, with Cattle.*" A. Cuyp. 1 ft. 6 in. × 2 ft. 5 in.

**846.** "*The Alchemist*"; a dark interior, alchemist blowing the bellows. ADRIAN VAN OSTADE. 1 ft. 1½ in. × 1 ft. 5½ in. Painted 1661.

This is the only specimen of Adrian's work, elder brother of Isaac, of whom we have three examples. (*See Index.*)

**838.** "*The Duet.*" G. METSU. 1 ft. 4½ in. × 1 ft. 2½ in.

An interior with two figures, very similar in treatment to No. 856, by Jan Steen (sketched on p. 98).

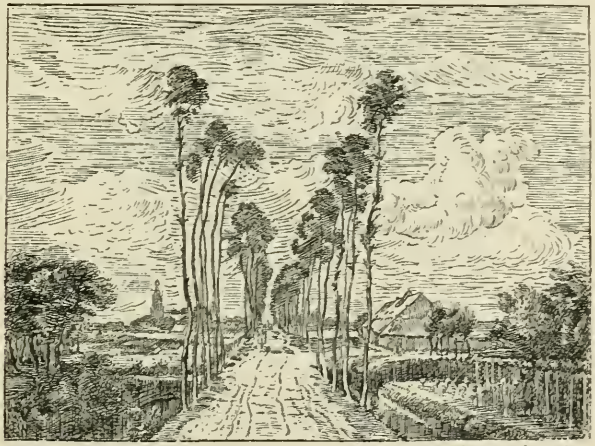
**849.** "*Landscape, with Cattle.*" PAUL POTTER. 1 ft. 10½ in. × 1 ft. 8½ in. Painted 1651.

Above is—

**850.** "*A Man's Portrait.*" REMBRANDT. 2 ft. 6⅛ in. × 1 ft. 10½ in.

A gentleman dressed in black, with elaborately painted white lace collar, and heavy gold chain. Inscribed, "*Rembrandt f.* 1635."

**886.** "*Portrait of Admiral Keppel*"; three-quarter length, life-size; in claret-coloured suit. Sir JOSHUA REYNOLDS. 4 ft. 1 in. × 3 ft. 3 in. Painted in 1780.



No. 830. 3 ft. 4¼ in. × 4 ft. 7¼ in.

**830.** "*The Avenue.*" HOBBEMA.

This well-known landscape, which forms a companion picture to Ruysdael's "*Forest Scene,*" on the other side of the door (No. 854, sketched on p. 95), is a view at Middleharnis, in Holland, supposed to be the artist's birthplace; a fine realistic landscape, often engraved and repeated, but unlovely both in colour and composition.

On either side are two small sea-pieces by W. VANDEVELDE—

**874.** "*A Calm at Sea.*" 9 in. × 10½ in.

**875.** "*A Light Breeze.*" 9½ in. × 11½ in.

**865.** "*Coast Scene.*" VAN DE CAPPELLE. 1 ft. 1½ in. × 1 ft. 6½ in.

**840.** "*A Lady, seated, feeding a Parrot.*" FRANS VAN MIERIS. The only example of this artist. Painted on copper, 9 in. × 7 in.

Lastly, there is another small landscape—

**833.** "*Forest Scene.*" HOBBEMA. 1 ft. × 1 ft. 3½ in.

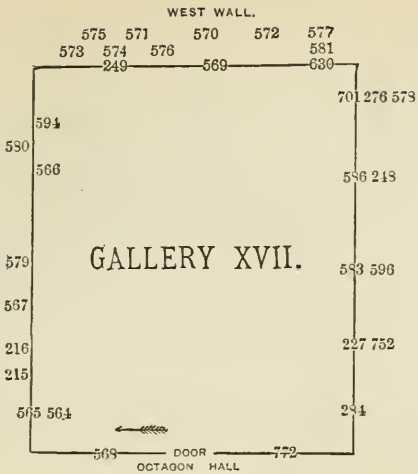
[*Door to Gallery XII.*]

Through the door, on a screen in Gallery XII., is the one work ascribed to ROGER VAN DER WEYDEN (the elder), one of the early Flemish painters.

No. 664. 2 ft. 10 in. × 2 ft. 4 in.

**664.** "*The Deposition in the Tomb.*" Joseph, St. John, and the Virgin Mary, and others.* Purchased in 1860.

* It is worth while to step back a few feet to see the powerful effect of this picture, and then examine it closely. It was painted *in tempera* on linen, about the year 1450.




## Gallery XVII.—Earliest Italian.

Cimabue—Giotto—Orcagna—Margaritone—Uccello—Taddeo Gaddi—Schiavone—Cosimo Tura—Lippi, &c.

In Gallery XVII.—leading out of the Octagon Hall, and rather removed from the rest of the collection—are the works of the old Florentine painters; they are principally altar-pieces with gold backgrounds and elaborate antique frames; religious subjects painted in tempera, in the thirteenth and fourteenth centuries.

The first in order is a delicately decorative altar-piece by a painter unknown—

**568.** "*The Coronation of the Virgin.*" School of Giotto. 5 ft. 11 in. × 3 ft. 1 in. Painted in 1330. Purchased in 1857.

**565.** "*The Madonna and Child enthroned,*" angels adoring; figures larger than life. Cimabue. 6 ft. 3 in. × 5 ft. 6 in. Purchased in 1857.

This is the only example we possess of Cimabue, the father of modern painting; it was formerly in the church of Santacroce at Florence, where other works by him are to be seen.

The next picture (sketched over-leaf), the prevailing colours in which are red and black, is said to be the oldest in the National Gallery.

**564.** "*The Virgin and Child,*" with scenes from the lives of the saints. Margaritone. Painted in tempera on linen cloth attached to wood, 2 ft. 9 in. × 5 ft. 9 in. Purchased in 1857.

(*See sketch on next page.*)

No. 564. "*The Virgin and Child.*" MARGARITONE. 2 ft. 9 in. × 5 ft. 9 in.

**215** and **216.** "*Various Saints*"; apparently the wings of an altar-piece. SCHOOL OF TADDEO GADDI. Each 5 ft. 10 in. × 3 ft. 4 in. Presented by Mr. W. Coningham.

Above is a frame, in the shape of a cross, representing—

**567.** "*Christ on the Cross*"; the Virgin and St. John. SEGNA DI BUONAVENTURA. 7 ft. 1 in. × 6 ft. Purchased in 1857.

**579.** "*The Baptism of Christ in the River Jordan.*" SCHOOL OF TADDEO GADDI. Altar-piece, 11 ft. × 6 ft. 7 in., in several compartments. Painted in 1387. Purchased in 1857.

**580.** "*St. John the Evangelist lifted up into Heaven.*" CASENTINO (a pupil of Gaddi). Altar-piece in twenty-two compartments, 9 ft. 5 in. × 8 ft. 5 in. Purchased in 1857.

Below is a triptych formerly in a gallery at Pisa—

**566.** "*The Madonna and Child with Angels, &c.*" DUCCIO DI BUONINSEGNA. 2 ft. × 2 ft. 7 in. Purchased in 1857.

The only work by Duccio, of Siena, a contemporary of Cimabue.

**594.** "*Saints Cosmas and Damianus*" receiving the divine blessing according to the Greek rite. EMMANUEL (a Greek priest, and painter, in Venice in the seventeenth century). 2 ft. 2 in. × 1 ft. 9 in. Purchased in 1857.

**249.** "*The Marriage of St. Catherine.*" LORENZO DI SAN SEVERINO (a painter of the Umbrian school, fifteenth century). 4 ft. 9 in. × 4 ft. 9 in.

The centre of the west wall is principally occupied by a fine altar-piece, and several smaller paintings (Nos. 569–578), by ORCAGNA, one of the most distinguished of the early Florentines, whose frescoes and other works in Florence and Pisa are well known.

**569.** "*The Coronation of the Virgin*"; angels and saints in adoration. ORCAGNA. 9 ft. 7 in. × 13 ft. 1 in.

**570–578.** "*The Trinity*," &c., being portions of the above in separate frames, each 3 ft. ½ in. × 1 ft. 7 in. Purchased in 1857. (No. 578 is on the right, on the north wall.)

**581.** "*St. John the Baptist*," with St. John and St. James; three figures small life-size. SPINELLO. 6 ft. 2 in. × 5 ft. 1 in. (in compartments). Purchased in 1857.

**630.** "*The Madonna and Child enthroned*," with various saints. G. SCHIAVONE. An altar-piece in ten compartments. Purchased in 1860.

Next is the only work by Giotto, the famous Florentine painter and sculptor of the thirteenth century; architect of the Campanile at Florence, whose finest decorative paintings are to be seen at Assisi and Padua.

No. 276. 1 ft. 7¼ in. × 1 ft. 7¼ in.

**276.** "*Two Apostles.*" GIOTTO.

A fragment (saved from a fire) from one of the wall-paintings in the church of Santa Maria Novella at Florence; one of the last works of Giotto. Purchased in 1856.

**701.** "*The Coronation of the Virgin.*" JUSTUS OF PADUA.

A small and very interesting triptych, representing incidents in the life of the Virgin, by one of Giotto's followers.

Centre, 1 ft. 5½ in. × 8¾ in.; wings, 1 ft. 5½ in. × 4¼ in. Presented by the Queen.

**586.** "*The Madonna and Child enthroned.*" FRA FILIPPO LIPPI. Figures nearly life-size; centre, 5 ft. 4 in. × 2 ft. 4 in.; sides, each 4 ft. 8 in. × 1 ft. 10½ in. Purchased in 1857.

**248.** "*The Vision of St. Bernard.*" FRA FILIPPO LIPPI.
3 ft. 2 in. × 3 ft. 5½ in. Purchased in 1854.

The best examples of Lippi are Nos. 666 and 667, in Gallery XIII. (see pp. 59 and 57).

**596.** "*The Deposition in the Tomb.*" MARCO PALMEZZANO. Half-figures, life-size. 3 ft. 3 in. × 5 ft. 5½ in. Purchased in 1858.

No. 583. 6 ft. × 10 ft. 5 in.

**583.** "*The Battle of Sant' Egidio,*" July 7, 1416. PAOLO UCCELLO.

One of four battle-pieces originally painted for the Bartolini family in Gualfonda. There is a background of hills in the painting not indicated in the sketch, which otherwise gives a good idea of the composition. Purchased in 1857.

**227.** "*St. Jerome in the Desert,*" and saints, &c. COSIMO ROSSELLI.

An altar-piece, with several small compartments, formerly at Fiesole. Size of central picture, 5 ft. × 5 ft. 8 in. Purchased in 1855.

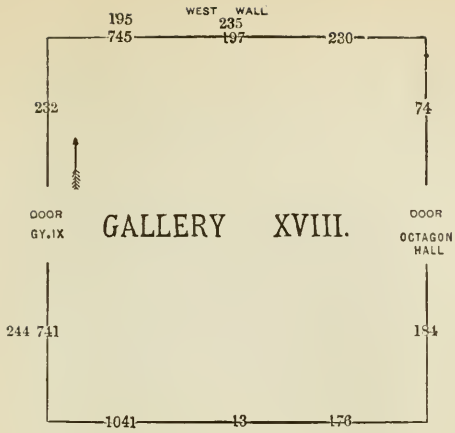
Rosselli's principal works are frescoes in the Sistine Chapel, Rome.

**752.** "*Madonna and Child,*" with angels above. LIPPO DALMASIO.
3 ft. 7 in. × 2 ft. 10 in. Purchased at Bologna in 1865.

**284.** "*The Virgin and Child*"; behind are St. Paul holding a sword, and St. Jerome with a book in his hands. BARTOLOMMEO VIVARINI.
3 ft. 1 in. × 2 ft. 1 in. Purchased at Venice in 1855.

The last of this quaint and suggestive collection is—

**772.** "*The Madonna and Child enthroned.*" COSIMO TURA (whose other works we have seen in Gallery XIII.). 7 ft. 10 in. × 3 ft. 4 in.
Purchased in 1867.




## Gallery XVIII.—Spanish School.

Murillo—Velazquez—Spagnoletto—Zurburan—Moro.

There are only twelve works of the Spanish school. The first is one of four examples of Velazquez, which it will be convenient to examine together.

**232.** "*The Nativity*," or, "*Adoration of the Shepherds.*" Figures nearly life-size. VELAZQUEZ. 7 ft. 7 in. × 5 ft. 6 in.

An early example of the painter. Purchased at the sale of Louis-Philippe's collection, in 1853, for £2050.

In the centre of the wall is a large landscape, with numerous figures on a small scale, representing—

**197.** "*Philip IV. of Spain hunting the Wild Boar.*" VELAZQUEZ.

6 ft. 2 in. × 10 ft. 3 in.

This picture was formerly in the palace at Madrid. Purchased in 1846, for £2200.

**745.** "*Portrait of Philip IV. of Spain.*" VELAZQUEZ.

A duplicate of this picture is in the Madrid Gallery, where some of the best of Velazquez's works are to be seen.

No. 745. 2 ft. 1 in. × 1 ft. 8¼ in.

The remaining example—**741**, "*A Dead Warrior*," "*El Orlando Muerto*," VELAZQUEZ, 3 ft. 5 in. × 5 ft. 5 in.; life-size figure of an armed man, with dark background of clouds—is on the opposite wall.

Next should be noticed the three paintings by Murillo, whose great works are to be seen at Seville.

No. 74. 1 ft. 3 in. × 9 in.

**74.** "*A Spanish Peasant Boy.*" MURILLO.

This well-known picture, an early work, was formerly in the collection of the Marquis of Lansdowne. Presented by Mr. M. Zachary, 1826.

No. 176. 5 ft. 5 in. × 3 ft. 7 in.

**176.** "*St. John and the Lamb.*" MURILLO. Purchased in 1840.

No. 13. 9 ft. 6 in. × 6 ft. 10 in.

**13.** "*The Holy Family.*" MURILLO.

This well-known picture (remarkable as an example of Murillo's later style, and also for the representation of the Deity in the clouds) was painted when Murillo was about sixty years of age; it was purchased for the National Gallery, with "*The Brazen Serpent*," by Rubens, for £7350. There is a similar work in the Louvre.

**1041.** (*See p.* 93.)

**244.** "*Shepherd with a Lamb.*" SPAGNOLETTO.
4ft. $4\frac{3}{4}$ in. × 3 ft. $6\frac{1}{4}$ in. Bequeathed by Lord Colborne, 1854.

The other work by Giuseppe Ribera, called "LO SPAGNOLETTO," is on the west wall—

**235.** "*The Dead Christ.*" SPAGNOLETTO. 4 ft. 2 in. × 5 ft. 10 in.

The Virgin weeping over the dead Christ; four figures, life-size.
Presented by Mr. D. Barclay.

The above do not fairly represent this painter, some of whose best pictures are at Madrid.

On the north wall is a good portrait—

**184.** "*Portrait of Jeanne d'Archel*," in a curious red velvet dress and black cap; excellent in character and colour. ANTONIJ MORO.
2 ft. 5 in. × 2 ft. 1½ in.

**195.** "*A Medical Professor*"; half-length. PAINTER UNKNOWN.
3 ft. 2 in. × 2 ft. 5¼ in. Purchased in 1845, as a work of Holbein.

The last picture is a sombre, life-size figure, the one good example of a distinguished painter of Seville in the seventeenth century—

**230.** "*A Franciscan Monk.*" FRANCISCO ZURBARAN.
Purchased in 1853.

No. 230. 5 ft. 1 in. × 3 ft. 3 in.

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* When an asterisk (*) is inserted, the date of birth or death has not been authenticated.

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